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RADIO VOCABULARY

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TWENTY million spoken words a day go out over the air in this country—not to mention the words that are sung. The critic who would pass on the radio product is dealing with a *mass art,* and no mistake. Even the pulp magazines and the movies do not turn out such an enormous volume. The nearly nine hundred stations and three major networks emit a daily wordage that is rivalled only by the newspapers. No wonder, given this great variety and volume of material, ground out day after day, that the critic feels swamped. How is he to select for comment? How is he to classify the mass of program material? Luckily, on this occasion, I am not proposing to try to remedy the lack of any incisive criticism of radio, outside of *Variety* and *The Billboard,* and the research bureaus. I am endeavoring only to offer one practical tool for analysis and understanding. Any value judgments that I make on programs will be purely incidental. And I hope my conclusions will have as much worth for those interested in constructing programs, as for those occupied only in evaluating them.

The problem to which I invite your attention is this: what is the practice of radio writers and producers in the matter of vocabulary? I do not mean the jargon of the studios; but rather the range and quality of vocabulary found in the scripts as broadcast. In the case of a craft that depends on words, a study of the verbal habits and usages in the field is one of the most direct and significant ways in which to understand its natural history.

First, what is the range of vocabulary in programs at various levels?

For convenience, I have adopted the working classifications of highbrow, middlebrow, and lowbrow. In these categories, I have worked chiefly with printed materials, using Max Wylie's *Best Broadcasts of 1939-40,* Arch Oboler's *Fourteen Radio Plays,* Archibald MacLeish's *Air Raid* and *Fall of a City,* Eric Barnouw's radio version of *Macbeth,* and the like.

I have gone through these printed scripts to try to determine the vocabulary range in each case, to find out first if there is any appreciable difference at the different levels.

Most of you probably know the work of Edward Thorndike which makes a study of this kind possible. With his assistants, he counted ten million running words to determine the twenty thousand English words in most common use in the passive, or reading vocabulary. He listed these by thousands, finding *of, the, and,*

it, to, etc., in the commonest thousand—in fact there are ten words which make up a quarter of all prose, written or spoken; while if you add forty more, you have the fifty words which make up half of all discourse. Later, when Thorndike came to compile the *Century Junior Dictionary* which bears his name, he extended the list to cover the 25,000 most common words in the language, lumping, however, the final highest five thousand without distinguishing them as in the twenty-first, twenty-second, etc., commonest thousand. But for the 20,000 most common, he gives a definite number for each, indicating in which thousand it is found.

It should be evident, from the nature of the material on which Professor Thorndike based his word count, that one would have to make certain qualifications and limitations in using his word lists as a basis for checking on radio. Necessarily his list applies to the standard vocabulary, as found in written sources that for the most part adhere to standard English usage. He does not cover slang, or jargon words from different trades, sports, and professions which have come into recent general use; nor would his count apply to war terms and slang which because of recent events have acquired a wide vogue. Since radio scripts are meant to be spoken, they inevitably, at the lowbrow levels, and to some extent at the other levels, too, follow the usage of spoken American, rather than of written English. But after all there is about a 95 per cent overlap in the vocabularies of British and American English. The peculiarly American lingo, running only to about 5 per cent, is easy to detect. And in any event, none of these qualifications interfere with our determination of the top range of vocabulary in a given script, since words in the higher thousands are almost without exception from the more learned part of the language.

I might add that when I was discussing with Mr. Arch Crossley the method I have used in this study, he asked me three very pertinent questions. First, said he, what is the average reading or recognition vocabulary of the man in the street? By my count, about nine or ten thousand words, I told him, plus his trade jargon and sport slang, and some local dialect words peculiar to his own region. And what is the vocabulary range of the average high school graduate or college freshman? At about fifteen or sixteen thousand, I told him, they begin to sign off. Any words beyond that range create a "block" or blackout of meaning. "And how many of these blocks or blackouts can most educated readers stand, to a page?" he asked. If there are more than four or five, I said, they usually give up. "Would you think that this would be true, by analogy, with broadcast material?" he said. "Decidedly," I said; "I'd expect that if there were as many as five unfamiliar words in as many minutes, the listener would be apt to turn the dial to something else, because of the vague discomfort that these frequent 'blocks' would cause. He might have a little higher tolerance in the case of news. And this figure of course applies to the 'straight' use of words; the use of long and learned words for comic purposes would be a self-evident exception. That's an old vaudeville trick."

"And you say that Thorndike's Dictionary enables you to tell whether a word is within the range of the average listener?"

"Yes."

"Then it should be a most useful tool for the serious script writer, and for the station program director." "That is the moral of my study," I answered.

With these facts in mind, suppose we now proceed to examine some typical scripts in the highbrow, middlebrow, and lowbrow categories.

I. Highbrow Programs

In Archibald MacLeish's well known radio play, *Air Raid,* in spite of a generally simple and unforced diction, one finds a scattering of words well about the 15,000 level. Some of these are poetic words. MacLeish uses *southerly,* which is in the twentieth thousand; *cumulus* (the type of cloud) which is somewhere between the 20th and 25th thousand; trawler (20-25); *fuselage* (20-25), but surely quite familiar from common talk about airplanes; *lariat* (20-25); *ultimatum* (20-25); and a few others of like order of difficulty. But one may doubt if there are enough of these unusual words to create any appreciable "block" for a listener. The poetry of MacLeish is "public speech," bardic rather than coterie verse, and fairly understandable of the general, once they get over the shock of hearing poetic material on the air.

Auden's *Dark Valley,* a Columbia Broadcasting System Workshop play, contains a good many words over the 10,000 group. We find *stoats* (20), *avalanches* (11), and in a *catalogue raisonnée* intended to satirize bureaucratic file headings, a long list of words that would hardly be familiar to most listeners: *gentians* (14), *gerfalcons* (over 25), *germicides* (over 25), *geysers* (12); *stopes* (over 25), for step-like workings in the side of a mine-pit, would presumably be no more familiar to most American ears than it was to mine. *Stoats* (20) would not be intelligible to most city-bred listeners. Add to these stumbling blocks in the way of verbal difficulty the obscure, symbolic nature of Auden's psychological drama, and it is clear why it was never re-broadcast. Yet it is one of the few works in Wylie's *Best Broadcasts of 1939-40* that has genuine literary interest.

It is interesting to note what concessions to the listener's vocabulary range are made in Eric Barnouw's masterly half-hour radio version of *Macbeth,* which is found as Appendix A in Barnouw's *Handbook of Radio Writing.* Barnouw uses patches from Holinshed's Chronicles for the connective narrative. He makes an interesting observation in this connection:

> The effectiveness of this sixteenth century prose as radio narration is probably due to the fact that it belongs to a period in which the ideals of written English were still, at least in many writers, closely related to those of spoken English. Holinshed shows no trace of "literary" prose style, which in later periods came to have only a faint relationship to spoken language. Holinshed's prose reads as if it were made for the human tongue. (Barnouw—*Handbook of Radio Writing,* p. 192. Little Brown, Boston, 1939.)

When Barnouw comes to condense the Shakespearean text, he takes almost no liberties by way of adding—that would be rash, indeed! But he excises lines and parts of lines freely, where they contain archaic words. In the passage

> That memory, the warder of the brain,
> Shall be a fume, and the receipt of reason
> A limbeck only; when in swinish sleep
> Their drenched natures lie as in a death . . .

he explains that he has dropped out the clause ". . . and the receipt of reason a limbeck only . . . ," observing that the word *limbeck* is not in Webster's Collegiate Dictionary. His note continues: "The adaptation makes small cuts of this type throughout, wherever the original would be certain to cause the acute 'lost' feeling so disastrous to listener enjoyment and interest." (Barnouw, *op. cit.,* p. 214.)

He drops out many of the ingredients of the witches' brew, because the words are difficult, and others because they violate too markedly the radio tabus. Most of these tabus are waived for Shakespeare productions, he says, but not all. (*loc. cit.,* p. 242)

With these excisions, the half hour script to which Barnouw has condensed Macbeth—and a superb job he has made

of it, keeping all the high poetic passages, and intensifying the tragic drama by foreshortening—the half hour version has not more than forty or fifty words beyond the 15,000 range.

To be sure, while I have included Shakespeare under the heading of "highbrow" programs, his plays were considered more popular entertainment in his own day; and the academic critics ranked his dramas as of little more account than our professorial critics would esteem a movie scenario or a run-of-the-mill soap opera script. Maybe there is a moral here: that the critic must sift the popular art of his own time, even though the task has now become Herculean.

To sum up, then, on the vocabulary range of the "highbrow" offerings on the air: Typical scripts include a very few words above the twenty thousand range, a scattering of words above the fifteen thousand range, and a good many above the ten thousand level.

II. Middlebrow Programs

Under "middlebrow" programs, I group a very wide range of material: such radio plays as Arch Oboler's, which use often devices from highbrow fiction and drama—even stream of consciousness techniques; Orson Welles' productions; such "hit" dramas as *My Client, Curley*, by Hermann and Corwin; the bulk of popular educational programs, such as those fathered by Commissioner Studebaker, and by the Chicago and Ohio groups; most forum and round table programs; political speeches at a serious level; and most news broadcasts and commentators' programs. The serious quiz programs belong here, and such "experience" hours as John J. Anthony's and Henry Lee Smith's *Where Are You From?*

Arch Oboler, whether by accident or design, rarely goes above the 10,000 level of the man in the street, in his word choice. In *The Laughing Man* I note only *humbug* (15), *faker* (18), *prehistoric* (12). In one of Oboler's most ambitious attempts, *This Lonely Heart*, a stream-of-consciousness play in which Nadedja Philaretovna is recalling her patronage and love for Tschaikowsky—whom she never met in person, I note only *technique* (10), *insatiable* (15), and *souvenir* (17). And this is an hour script, which was performed with a full symphony orchestra furnishing background music. In the play *Bathysphere*, an anti-dictator tract in an underseas setting, there are only three words above the level of average comprehension, *opiates* (13), *exploitation* (17), and *entrench* (17). In a play *I Do*, there is only one word above the 15,000 level: *bludgeoning* (18). In *Mr. Pip*, we find *drivel* (16), while in *The Man to Hate* there are no words above the average level; in this instance, when *denounce* (6) is used in talking to a child, it is immediately defined in simple action words. Even a cursory look at Oboler's work is enough to show that in spite of a certain literary drift, he has instinctively mastered Defoe's principles of simple diction in writing for mass consumption. That Oboler—or his typist—is ear-minded is shown by a curious slip in his preface: he writes—or dictates—*instance* for *incidence;* "The instance (sic) of originality and good sense in radio directing is no higher than it is in, shall we say, local politics." (Arch Oboler—*Fourteen Radio Plays*, Random House, 1940, p. xxvi.) Perhaps this is a stenographic error; but it is odd that it should not have been caught in proof reading. In general, however, Oboler keeps within the 10,000 range, and uses very few words indeed above the 15,000 figure.

The script *My Client, Curley*, about the rise to fame in New York of a caterpillar which would dance only to the tune "Yes, Sir, She's My Baby," is a rather curious instance of a departure

from the norm usual in middlebrow programs. It has a large number of technical jargon terms from the life sciences—even a good many Latin names of genera and species. It bandies about words like *lepidopterist* (over 25); it brings in *regimentation* (over 25 by Thorndike's count, though I suspect it has grown more familiar now); *tempi* (14), *contrapuntal* (over 25). It uses the jargon of the amusement world as found in the chaste pages of *Variety*. But all these departures from the vocabulary norm are easily accounted for: the big words are used for humorous purposes, and thus disinfected. It makes very little difference, for the purposes of the script, whether the listener knows these words or not; it will be if anything funnier if he doesn't, since the scientists are brought in to be laughed at, and the satire on the methods of a New York "build-up" account for the jargon words. It might be well to add, however, that the unusual words are all used correctly, even if with no serious intent. There are a good many instances of this practice in other scripts that I have examined. Even the lowbrow programs, with wide mass appeal and Crossley ratings of 20 upwards, often use words in the higher frequencies in this comic fashion, with a burlesque intent. This is, as a matter of fact, part of the hangover from vaudeville technique.

Apart from the intrusion of these unusual words for comic effect, *My Client, Curley* keeps well under the fifteen thousand range—most of it under ten.

When we shift from these dramatic sketches in the middlebrow field to educational programs, we find a decided stepping up of the vocabulary level. In one of *The Human Adventure* programs put out by the University of Chicago, "The Story of Human Birth," included in Wylie's *Best Radio Programs of 1939-40*, we find a large number of words over the 15,000 level: *fetish* (17), *trite* (16), *bigoted* (20), *pelvis* (17), *anesthesia* (over 20), *obstetrical* (over 25), etc.; and a good many over 10,000: *pre-natal* (11), *realist* (12), *ordeal* (12), etc. There is a curious slip: *Mein Herr Doktors* (sic) for *Meine Herren Doktoren*. In spite of the best efforts to popularize, without talking down, the academic lecturer has a hard time to slough off his training in abstract and polysyllabic writing. Not but that some of these high frequency words are essential.

There is a wide range of variation in the vocabulary of political speakers on the air. Perhaps a few figures on White House English may be of most interest in this connection. Most of President Roosevelt's talks keep pretty well within the ten thousand commonest words, with just a sufficient sprinkling of words between the ten and fifteen thousand range to lend dignity and elevation to the discourse. In the speech which Wylie includes in his book, that delivered to the Pan-American Scientific Congress, we find, for example: *inherent* (10), *synonymous* (16), *mobilized* (18—but surely now more familiar), *annihilation* (15), *objectives* (14), *compulsion* (11), *unanimity* (13). There are two words over the 20,000 range: *hectare* (put in right after *acre*, for the benefit of South American listeners used to metric system nomenclature); and *débacle*. As for slang and jargon, there is no instance of either in this speech. In the Boston address the Wednesday before the last election, I noted *razz*, which the New York *Times* printed without quotation marks, no doubt following the handout. I was interested to see *razz* get into White House English; I predicted in print five years ago that it would get into standard American English eventually. It is short, vivid, and expresses a shade of meaning for which there is no exact equivalent in the standard vocabulary; it sounds much like *raze*, which Charley McCarthy would

claim is synonymous with his "mow you down," and has a meaning not too different. And *razz* is the only word for a widespread American custom.—I shall return to this question of the use of slang and jargon in connection with the vocabulary of lowbrow programs.

When we look at the news commentators, we find of course considerable variation in practice. Elmer Davis, in spite of his Oxford classical training, keeps closest to the Defoe tradition. Except for the word *preamble* (14), I find in a typical Davis script no words over the 10,000 range. William Shirer uses *plenipotentiaries* (17) and *succumbed* (14). Major G. F. Eliot uses *dilemma* (13), *tactical* (20), *mobility* (15), and *preclude* (14). Wythe Williams is fond of such words as *minutest* (over 20), *ensconced* (17), and *stamina* (15). Raymond Gram Swing is the most erudite. In one broadcast he used *oligarchies* (19), *prelude* (12), *category* (13), *disrupted* (20), *foreboding* (over 20), *elation* (over 20), *documentary* (19), *inexpressibly* (13), as well as *predominantly* (10) and *indomitable* (10). The average listener must have a decided feeling of cultural uplift as he listens to Mr. Swing.

To sum up on the middlebrow programs from these all too few samples, we find that in general they keep pretty well to the ten thousand commonest words, but allow a good deal of leeway in the employment of diction in the ten to fifteen thousand range; and that with the exception of technical jargon words for comic effect, they are pretty chary of words about the fifteen thousand level, though they use a few.

III. Lowbrow Scripts

In the lowbrow scripts, it is rare to find a word above the ten thousand range. purposes, and it is very often worried to death, to be sure that no one misses the point. So Fred Allen compares himself to a centaur (14), saying with that arch politeness toward himself that the old vaudeville monologuists all have:

> Allen—When the occasion warrants, I can give vent to the fawn in me and frisk about a centaur.
> Von Zell—What's a centaur?
> Allen—A centaur is a fabled monster who has the body of a man from the waist up. From the waist down the centaur is a horse. Is the picture clear?
> Von Zell—Yes. You're a centaur all right.

Again, Allen says to one of his visitors, a man who catches worms, "They tell me . . . you have made a profession of snaring the *elusive* (17) and legless *invertebrate* (13)." Surely in this context, *elusive* and *invertebrate* would not create a block for any listener. This is the old minstrel show technique, using long and flossy words for farcical purposes. It is the mock ponderous style. And even this departure from the level of the ten thousand commonest is rarely undertaken.

The lowbrow programs are of more interest to the student of slang and colloquial usage. In a single Jack Benny program, we note "butt in," "hooked," "show-off," "a cute kid," "burned up," "the pay-off," "welcher," "sure fire," "no kiddin'," "you've got a nerve," and "yeah" for *yes*. I note also *tout*, for a race-track hanger on—this is not in Thorndike's 25,000—but he may not have used the sporting page! I note also in this program *diagnosis* (15), *insomnia* (13), and *fidgety* (19). As to the last, I think everybody would know the meaning; and the first two terms are employed for comic elaboration. Benny's gag-writers also show a high degree of skill in adapting the old raw burlesque and vaudeville jokes to a family audience. They have mastered the technique of sweeping the dirt under the sofa and When one is used, it is usually for comic sprinkling perfume on it, verbally speaking. Benny, for instance, sends this message to a flirtatious nurse:

Jack Benny—Tell her that as a nurse, she doesn't know an aspirin tablet from a manhole cover. (Wylie, p. 115)

This leaves the naughtiness in the mind of the listeners; and the network censor, even if he is one of those who used to patronize the burlesque shows, can pass the clause with a good conscience, knowing that the script is working here on two levels—a method called comic irony in a highbrow drama!

In this same script, there is one vocabulary feature perhaps calling for comment. That is the adjectival cascade out of Roget's Thesaurus celebrating the charms of the sponsored product. The mixture of ghastly, forced gayety and jolly-doggism in this commercial makes it a comic example to read—however effective it may have been on the air as a sales-talk for the product. So far as range goes, the commercials keep sedulously well under the ten thousand level. But they overwork adjectives to a point where I should think the law of diminishing returns would set in.

One would be naïve to expect high literary merit in these lowbrow scripts, particularly the comic sequences, and the soap operas. But the critic should not be fooled by the absence of style into thinking these scripts are easy to turn out. The wages of literary sin are very high in these fields; and a high order of craftsmanship is required. I find touches in the Allen and Benny scripts, still more in Charlie McCarthy's and Frank Watanabe's, which are marked by real folk humor; and without any trace of condescension to the style of authors who compose in the American vulgate, I may remark that I think it is harder to work in that medium than in standard literary dialogue. One needs an absolute rightness of ear. Ring Lardner, Sinclair Lewis, Dos Passos, Hemingway, and other writers of American have had that kind of ear. The gag-writers have it too, but they don't step it up to a literary level.

To sum up, then, on the lowbrow programs: They keep very sedulously within the level of the ten thousand commonest words, but allow for a great deal of slang, and for popular jargon and cant words from the gangster, night club, race track, and amusement worlds. The lowbrow programs are on the whole more full of topical allusions, and can probably cover a wider range of meaning within their repertory of familiar words and phrases, than we find in the middlebrow or highbrow programs which resort to higher frequency words for fine shades of meaning or allusion.

Conclusions

If I were to draw a moral from this study, for those concerned with educational programs, and with college entertainment programs aiming at the middlebrow and highbrow levels, I would say that it might be well to check scripts with Thorndike's *Century Junior Dictionary* in hand, and keep the words above the ten thousand level down to two a minute, while words above the fifteen thousand class should be used very sparingly, if at all. One can usually find simpler equivalents, or use a handy periphrasis.

And if I were to add a word of advice on the general rhetoric of radio program building, as apart from detail of vocabulary, I should say that the academic radio program builder needs to learn how to transform exposition and argument into narrative, and then how to dramatize that narrative. That process calls for a pretty careful scrutiny of vocabulary, to increase the proportion of action and color words, working toward what Cicero called the essence of oratory: *motus animi continuus,* that continued forward motion of the mind, which is no less essential for radio work than it is for the older art of oratory.

ARE SPEECHES IN CONGRESS REPORTED ACCURATELY?

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Nature and Significance of Study

IN RECENT years students of public speaking theory and practice have undertaken a number of significant investigations in order to determine why certain great speakers were effective.[1] These investigators have necessarily relied heavily on the existing texts of speeches. The text of a speech not only reveals peculiarities of style, sentence structure, organization of materials, diction, and audience adjustment, but also the speaker's ideas, his illustrations, examples, and sources of evidence. It is essential to have as accurate a text as possible; and since texts are often inaccurate and incomplete, the investigator must know to what extent any particular text is a verbatim report of what the speaker actually said. Any study which throws light on the problem of textual accuracy is highly useful not only to the rhetorical critic, but to scholars in history or political science who might wish to use texts as source material.[2]

Critical studies of the texts of speeches have been confined largely to the efforts of rhetoricians to ascertain in a general way the degree of accuracy of the record of speeches they wish to examine. Even this process has been neglected. Often the investigator has taken the accuracy of the texts of speeches for granted. One who is not familiar with the problems involved in the recording and preservation of speeches is likely to presume too much upon the accuracy of texts.

The purpose of this paper is to attempt to discover with what degree of accuracy speeches spoken upon the floor of Congress are reported in the *Congressional Record*. The plan of this study has been to analyze the several factors involved in the reporting of debate and to arrive at some estimate of the effect of each factor upon the texts carried in the *Record*. The steps in this procedure were to visit the galleries of the houses and the reporters' rooms and observe the system in operation; to interview and correspond with reporters of debate and members of Congress; to examine copies of the *Record;* to investigate the laws, regulations, and precedents of the two houses; to study the process by which Congress records its debate; and to secure the opinions of writers who have had occasion to study or observe the process. The major limitation under which the writer operated was the fact that the official transcripts of speeches were not available. Members of Congress, reporters of debate, the Public Printer, and the National Archivist were questioned on this point, but all gave the same answer: transcripts of speeches were not accessible for study and analysis. This study, however, can point out where the possibility for error lies and indicate the relative extent of accuracy and inaccuracy.

Reporting Yesterday and Today

The contrast between the reporting of debate in early legislative assemblies and its status today is striking. Formerly, reporters were either denied the right to record the debate or were compelled to operate under almost insuperable handicaps. Many times their place was in the gallery, from which point it was impossible to hear what was said on the floor.

[1] Thonssen and Fatherson, in their *Bibliography of Speech Education* (New York, 1939), pp. 7-60, list under the heading of rhetorical theory and criticism over thirteen hundred studies which have appeared in books, pamphlets, monographs, and periodicals.

[2] H. A. Wichelns, "The Literary Criticism of Oratory," in *Studies in Rhetoric and Public Speaking* (New York, 1925), p. 182.

Regulations against note taking were imposed. At the request of any member, especially in the British Parliament, reporters were excluded with strangers. Add to these conditions the limitations of inadequate systems of recording, reporting, and printing and there is little wonder that reports were highly incomplete and filled with gross inaccuracies.[3]

Today, even though reporters still have some difficulty in hearing every word spoken, most of the other limitations have been removed. Congress has gone to great lengths to provide conditions under which reporting can be done with the maximum efficiency. The system has become an official part of the machinery of Congress.[4] Substantial appropriations are made for the recording and publication of debate. Reporters are permitted to perform their work without restriction.

Throughout the long history of parliamentary reporting in England and America there has been a progressively insistent demand for publicity. The populace clamored for the right to hear the debate from the galleries and read accounts of it in newspapers and magazines. When this goal was attained, the public was satisfied. It never insisted, and does not now, that Congress keep a strictly verbatim record of its debate. The manner of official reporting and recording is left to the discretion of the body itself.[5]

Congressional Control Over Reporting

During the first seventy years of the history of Congress the reporting of debate was a matter of private enterprise. Free lance stenographers and newspaper reporters would secure an account of the debate and publish as much of this as they thought advisable.[6] Reports published in this way were not only meager and incorrect, but were also partisan and even dishonest. For its own protection against such reports, Congress finally made official both the system of reporting and the record of debate. Reporters were to be appointed and paid by Congress and the records were to be published at its expense.

Under this system Congress has placed itself in a position to exercise whatever manner of control it wishes over the entire process. It has the right to allow members certain privileges in the reporting of their speeches and to manipulate the record of debate to serve the best interests of the body and its membership.

Factors Operating for Accuracy

Several conditions prevailing in Congress make for accuracy and insure a relatively high quality of reporting. The major factors operating in this direction are:

1. *System of Reporting.* Congress leaves no stone unturned in its effort to provide satisfactory conditions under which the reporters do their work. By selecting able reporters, paying good salaries, employing a sufficient number of workers and assistants, permitting free access to the floor, and providing modern devices of stenography, Congress has set up an almost ideal technical system for the recording of debate.[7]

2. *Correction of the Record.* If errors slip in during the process of recording and transcribing the report, the daily

[3] J. W. Moore, *The American Congress* (New York, Harper and Bros., 1895), p. 127; D. A. S. Alexander, *History and Procedure of the House of Representatives* (Boston, Houghton Mifflin Company, 1916), pp. 100-102; Robert Luce, *Legislative Procedure* (Boston, Houghton Mifflin Company, 1935), pp. 334, 335.

[4] *Federal Code Annotated*, edited by W. H. Mason (Indianapolis, Bobbs-Merrill Company, 1937), vol. 9A, tit. 44, sec. 181, p. 1362.

[5] *Ibid.*

[6] Alexander, *op. cit.*, p. 100; Moore, *op. cit.*, p. 127.

[7] Every Member of Congress with whom the author corresponded or with whom he conferred testified as to the efficiency and accuracy of the reporters. The same opinion is expressed by the *New York Times*, March 19, 1933, part IV, p. 19.

Record may be corrected either upon request of a member or by action of the houses.[8] Errors or mistakes of any importance are thus eliminated.

3. *Editing and Revision of Transcript.* Before the copy is set in type it has to go through the hands of three persons, the reporter, the member, and the proofreader. Obvious stenographic and reportorial errors may be detected and corrected by any of these persons, especially by the reporter and member.

4. *Freedom of Debate.* Congress places no limitation, other than the usual restrictions on unparliamentary language and references, upon the expression of opinions by members. More significant, the houses do not have the right to strike from the *Record* words spoken in order.[9] Speeches of members, therefore, are printed without regard to their point of view or the favor with which the house looks upon the speaker.

Factors Operating for Inaccuracy

Several features of the system operate to interfere with an accurate, verbatim report. In some instances it will be noted that the same factor makes for both accuracy and inaccuracy.

1. *Limitations of System of Reporting.* Despite the fact that the system of reporting employed by Congress ranks high in comparison with the systems of yesterday or other systems of today, it is still subject to the possibilities for error inherent in shorthand and stenography generally.[10] The likelihood of error is increased by the speed with which it is necessary to get the copy to the printer[11] and by the atmosphere of confusion in which the reporters perform their duties.[12] The percentage of error attributable to this factor, nevertheless, is relatively small.

2. *Editing of Transcripts.* The most prolific source of inaccuracy in connection with the work of the reporters is not the limitations of the technical system itself, but the practice of the reporters in editing the copy of members' speeches. Not only are errors of grammar, syntax, date, quotation, and historical reference regularly corrected, but an effort is made to improve the style of the speeches.[13]

3. *Revision of Remarks.* The greatest single factor contributing to the discrepancy between speeches as spoken and the same speeches as they appear in the *Record* is the privilege the member has of revising his remarks before publication. This practice permits the speaker to engage in wholesale addition to or deletion from his speech.[14] He may omit the speech in its entirety or even substitute a new text.[15] All members do not exercise the privilege of revision, but there are those who do take extensive liberties with the transcripts of their speeches.[16] The reader of the *Record* will find it difficult

[8] *Cannon's Precedents of the House of Representatives* (Washington, Government Printing Office, 1935), vol. 8, p. 894; *Congressional Record*, February 11, 1910, vol. 45, part 2, p. 1768; October 27, 1939, vol. 85, part 4, p. 210.

[9] *Cannon's Precedents*, vol. 8, secs. 3466, 3469; *Congressional Record*, October 28, 1921, vol. 61, part 7, p. 6968.

[10] Reference to the likelihood of error in the system was made in letters to the writer from Senator Bailey, October 31, 1939; Senator Thomas, November 3, 1939; Congressman Cooley, January 31, 1940; Congressman Bulwinkle, February 6, 1940; and Congressman Hancock, February 12, 1940.

[11] Chief Reporter James W. Murphy of the Senate says that "on occasions when the Senate has remained in session until 2 or 3 o'clock in the morning and the last batch of copy has gone to the Printing Office after 4 A.M., the *Record* . . . has been ready for the early mails the same morning." Letter to the writer, November 2, 1939.

[12] The writer made a visit both to the House and Senate reporters' offices on March 28, 1940. The offices had the appearance and characteristics of the news room of a large daily newspaper, with the work being carried on in an atmosphere of noise and confusion.

[13] Letters to the writer from Senator Thomas, November 3, 1939; and Chief Reporter Murphy, November 2, 1939.

[14] Letters to the writer from Congressman O'Day, April 9, 1940; Senator Thomas, November 3, 1939; and Delbert Clark, Manager of the Washington Bureau of the *New York Times*, January 16, 1940.

[15] *Cannon's Procedure in the House of Representatives*, Washington, Government Printing Office, 1939, p. 312; letters to the writer from Congressman Doughton, January 30, 1940; and Congressman Hancock, February 12, 1940.

[16] In commenting on this practice the *New York Times* has said editorially that "often the *Congressional Record* might better be called the Congressional Afterthought. . . ." March 6, 1928, p. 26.

to determine where revision has occurred and the nature and extent of it.

4. *Expunction.* A minor source of inaccuracy is the exercise of the right of expunction. Upon infrequent occasions the houses have ordered expunged portions of members' remarks which are profane or obscene, or which cast reflections upon the President, either branch of Congress, or members of Congress.[17] Occasionally, members themselves will request and be granted permission to strike from the *Record* words which have caused offense.[18]

5. *Extension of Remarks.* The often used and much abused practice of extending remarks either in the body of the *Record* or in the appendix is both confusing and misleading. With the exception of the first few minutes of a speech when a member of the House actually occupies the floor for a limited time and then requests the privilege of continuing his remarks or including materials under leave to print,[19] the words are never uttered. All matter carried in the appendix[20] and some extraneous materials included in the body of speeches in the proceedings are neither read nor spoken.

Oral vs. Written Style

The primary concern of the student of rhetoric in the study of the texts of speeches is to analyze the characteristics of the oral composition of the speaker. If too many changes are made in the text, the speeches lose the distinctive features of oral style and tend to become essays. It is significant that most of the alterations in the texts of Congressional speeches take this direction. When the transcript of a speech is edited, revised, and corrected, the tendency is to eliminate the qualities peculiar to oral style —such as repetition, contraction, colloquialisms, the use of sentence fragments, and the prefacing of sentences with *ands, nows,* and *buts*—and substitute the more formal and literary style of written composition.[21] The extent of this practice is increased by the fact that when the transcript passes through the hands of the reporter, the member, and the proofreader, all three change it in such a way as to make the speech conform to standards of good writing. Until the distinctive flavor and quality of oral style are regarded with a greater degree of appreciation, the text of speeches will always be altered in such a way as to take them out of the field of rhetorical criticism and place them in the field of literary criticism.

Final Conclusion

Are the texts of speeches reported in the *Congressional Record* accurate? When the many steps through which the transcript goes before it finds its way to the printer are taken into account, the writer marvels at the accuracy with which the *Record* reports the speeches. Surely, in comparison with the official records of the British Parliament and the American Congress a hundred and a hundred and fifty years ago, the *Congressional Record* is accurate and complete to a high degree.

Is the account of debate in the *Record* a verbatim report? It is not. There will not be a strictly verbatim report of Con-

[17] *Congressional Record,* March 12, 1890, vol. 21, part 3, pp. 5475, 6468-72; August 24, 1922, vol. 62, part 11, p. 11758; January 23, 1933, vol. 76, part 2, p. 2297; March 30, 1926, vol. 67, part 6, pp. 6600-02; March 9, 1912, vol. 48, part 3, p. 3095. *New York Times,* July 17, 1921, p. 8; October 28, 1921, p. 1.

[18] *Congressional Record,* January 3, 1925, vol. 66, part 2, pp. 1363-64; June 21, 1919, vol. 58, part 2, p. 1508.

[19] *Cannon's Procedure,* p. 314.

[20] In 1932 the *New York Times* lashed out against the appendix as "an omnium gatherum, an endless mish-mash of exterior irrelevancies," and "an elastic rag-bag." January 19, 1932, p. 20. Later it appropriately observed that "the *Congressional Record* is suffering from a swollen appendix." June 18, 1936, p. 6.

[21] Letters to the writer from Chief Reporter James W. Murphy, United States Senate, November 2, 1939; Senator Thomas, November 3, 1937; Senator Reynolds, April 10, 1940; Congressman Kerr, February 2, 1940; and Congressman Barden, February 3, 1940.

gressional debate until Congress abandons the practices of editing, revision, and extension. Perhaps the only fool proof method would be some system of reporting, such as the making of electrical transcriptions, which could be preserved intact for the use of students of speech, history, and political science.

THE INFLUENCE OF THE LITERARY SOCIETY IN THE MAKING OF AMERICAN ORATORS

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WHAT sort of practice in public speaking is most productive of skill in speaking? Ten teachers of Speech might give ten different answers. I do not intend to add the eleventh but I wish to set forth here the evidence of history to defend the hypothesis that the old fashioned literary society offered a kind of practice that was more generally effective than any other in the development of some of the greatest names in American oratory.

Let us look first to some of those in the so-called Golden Age. Daniel Webster gives his own account of his speech training at Dartmouth and it is significant that it deals almost entirely with his activities in the United Friends. It was in this old fashioned literary society that he built up his reputation as a college orator by his participation in the weekly debates.[1] Henry Clay was the prime mover in the formation of a literary society at Richmond in his younger days and it was there that "he began to feel and know his own powers." It was there that he "got experience in rapidly organizing and presenting his ideas and in making his voice a more flexible instrument."[2] Later when he moved to Lexington he was active in the Junto, a similar organization. Calhoun got the greater part of his formal education at Waddel's school where the debating club was regarded as a very necessary part of the academic system and here he received "valuable training for his debates in later years with Clay and Webster."[3] At the Litchfield Law School where he completed his formal education he distinguished himself by his talent for extempore debating in the moot court and the students' debating society. Rufus Choate was so active in the Social Friends at Dartmouth that they elected him its president in his senior year. Beecher had no desire for speech activities during the early part of his college career but during his last years at Amherst took an active and extensive part in the debates and speechmaking of the Athenian Society, and Wendell Phillips found the debating activity in the literary societies at Harvard more to his taste than oratory —debates there and the arguments it necessitated were his great hobbies.[4]

Even in the earlier days the literary societies made their contribution. William Wirt in his biography of Patrick Henry tells us that Henry conducted an informal discussion group in his little store in Hanover and he was much more

[1] Letter of Rev. Smith to Sanborn, November 10, 1852, in *The Private Correspondence of Daniel Webster* (Boston, 1857), p. 45.
[2] B. Mayo, *Henry Clay* (Boston, 1937), p. 31. C. Schurz, *Life of Henry Clay* (Boston, 1915), p. 24.
[3] W. M. Miegs, *The Life of John Caldwell Calhoun* (Neale Publishing Company, 1917), p. 66.
[4] G. L. Austin, *The Life and Times of Wendell Phillips* (Boston, 1888), p. 34.

interested in this than in attending to the business in which he had been set up by his father. The biographer tells us that this activity taught him "that clear and simple style," instructed him "in those topics of persuasion by which men are most certainly moved," and the "imagery and structure of language best suited to strike and agitate their hearts."[5] It is interesting to note also that John Randolph, who disliked almost everything about schools generally was an active member of the literary society at William and Mary and became so hotly involved in one of the debates that a duel resulted.

In the Civil War period these societies flourished and were a training ground, even in the backwoods. Lincoln was a regular attendant at the meetings of a literary and debating group in New Salem. In it he got his first real practice before an audience and found the experience so profitable that he walked seven or eight miles to "practice polemics" in similar societies in neighboring villages. Later when he moved to Springfield he took an active part in the Lyceum there. William Henry Seward disliked everything about his early school but the debating societies. He says, point blank, in his autobiography that he considered his membership in the Adelphic at Union College as that part of his education from which he derived more advantage than anything else.[6] Later as a young lawyer he associated himself with two more literary societies and was an active and enthusiastic member of both of them. John Hay never enjoyed speech making but he found the speaking in the Friday meetings of the literary society at Illinois State College so much to his liking that he managed to come in as often as possible for the speaking in this group (letter from John Hay to Ella May Hay, March 5, 1854). Carl Schurz was an oddity—a "translated" orator. He cultivated his skill as a speaker at the German University of Bonn, but he did it as an active member of the Burschenschaft Franconia. There, he tells us in his autobiography, he cultivated that "terrible sincerity" which has been cited as the secret of his eloquence.[7] Stephen Douglas distinguished himself for his readiness in debate in the literary societies at Canandaigua Academy.[8]

Coming down to more recent history we find the programs of literary societies studded with most of the oratorical stars of the period. Robert Green Ingersoll organized and participated in a literary society in connection with the school that he taught and we are told that it was "all education to this youth with the receptive mind."[9] Henry Grady put forth his best intellectual efforts in the literary and debating societies while at the University of Georgia. He went to the University of Virginia "to be inspired to a higher cultivation of his inborn eloquence" and sought that inspiration and cultivation in the Washington Society. Booker T. Washington was a member of two debating societies at the Hampton Institute and found the activity so profitable that he organized a third there and later when he was teaching organized one in his school. It was in these that he tells us he began to cultivate whatever talent he had for public speaking.[10] James A. Garfield's chief interest in his younger days at Geauga Academy was the debating in Letelethian and Philomathean. Upon his arrival at Williams he immediately joined the Philogian and

[5] W. Wirt, *The Life of Patrick Henry* (Hartford, 1846), p. 39.
[6] W. H. Seward, *The Autobiography of W. H. Seward* (1877), p. 25.
[7] C. Schurz, *The Reminiscences of Carl Schurz* (1919), p. 139.
[8] A. Johnson, *Stephen A. Douglas; A Study in American Politics* (1908), p. 10.
[9] E. Hubbard, *Eminent Orators* (Roycrofters, 1903), p. 30.
[10] B. T. Washington, *B. T. Washington's Own Story of His Life and Work* (Tuskegee, Alabama, 1900), p. 44.

he wrote that nowhere had he found so great an opportunity to improve his speaking.[11] In Philogian he was considered the best debater but he was active at the same time in the Equitable Fraternity, another debating group. Later at the Mills Theological Seminary he was active in the Adelphic Union. Albert J. Beveridge was a regular participant in the debates of the Platonian Society at DePauw and he tells us that it was here in the Old Plato as the organization was affectionately called that he "found himself."[12]

Other names might be added, but these are sufficient to justify a generalization by no means hasty. Nor are the cases cited atypical. As a matter of fact those here mentioned are from a list of the Greatest American Orators determined on a purely objective basis.[13]

In another study, an extended and detailed examination of all factors relating to oratorical achievement, the conclusion was reached that "of the educative factors considered, the literary society was the most consistent single factor contributing to the development of these orators."[14]

[11] T. C. Smith, *The Life and Letters of James A. Garfield* (New Haven, 1925), p. 49.
[12] Claude G. Bowers, *Beveridge and the Progressive Era* (Cambridge, 1933).
[13] Cf. "Greatest American Oratory," *Quarterly Journal of Speech*, February, 1938, for description of method.
[14] H. E. Hellman, *Some Factors Related to Achievement in American Oratory*, unpublished mss.

So what? Should we start a campaign to revive the old literary societies? I have no intention of pleading for such a revival but the evidence here offered justifies the course of the many colleges in the Middle West that have kept them alive. And we know they are very much alive because we have witnessed many of the intercollegiate intersociety forensic activities they are carrying on. That more of them might have been encouraged to live on goes without saying, but the real conclusion pointed to by the evidence here adduced lies in another direction.

The nub of the matter is, not that the literary society itself, but the sort of speaking activity in it—the give and take of full and free discussion with a minimum of faculty interference—is the best sort of platform training. And if this is true there lies the justification for our public discussions, our symposia, our parliamentary sessions, our congresses, and the host of other more recently developed speech activities. There lies the answer to those critics who say that the speech profession has abandoned sound and solid pedagogy to go "activity crazy." There in the story of the development of Webster, Clay, Calhoun, Phillips, Henry, Lincoln, Douglas—the greatest names on the American platform—is the answer written between the lines of the incontrovertible evidence of history.

RENAISSANCE AND MEDIEVAL ANTECEDENTS OF DEBATE

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THERE is a period in the history of oratory or, more particularly, of debate which is as significant as it is little known. While it is true, and generally well known, that the roots of modern oratory are to be sought in the civilization of ancient Greece and Rome, the historical antecedents of modern debate were the disputations of the Middle Ages and the Renaissance. It has been recently stated that after the Roman period, "discussion and debate underwent a gradual

decline until they almost entirely disappeared during the Dark Ages,"[1] and awaited resurrection at the beginning of the parliamentary period in England. This statement leaves out of consideration what was probably the most debate-ridden period in the history of Western Civilization: roughly, the span between the eleventh and the seventeenth centuries.

While it is true that the subject matter of scholastic debates often changed as Plato was displaced by Aristotle, and the other-worldly ideal of the Middle Ages gave way to the naturalistic ideal of the Renaissance, the disputations themselves persisted as exercises in the technique of winning arguments. In the seventeenth century they were still a central feature of the university curriculum.

It is the purpose of this study to discuss briefly, (1) the place of the disputation in the schools, and (2) its general staging. The study is purely historical and no attempt is made to evaluate debate, ancient or modern. The writer has done that elsewhere.[2]

The Scholastic debate, which may be characterized as the forerunner of the disputation of the later Middle Ages and the Renaissance, really began when the early church fathers came into possession of some of the works of Plato and Aristotle; for that marked the beginning of the fascinating and interminable arguments—which have persisted to this day—on the nature of being. As the centuries passed after the death of St. Augustine (430 A.D.) the Scholastic debate came to be more and more the weapon with which Realists (generally followers of the Platonic philosophy as then understood) and Nominalists struggled for supremacy. At a time when the spread of learning was coextensive with the diffusion of theology, the Scholastic controversies on the nature of being came often to be coextensive with education.[3]

It is impossible to overestimate the importance of what we should now call debate in the curriculum of the medieval university. "The disputation was the one university exercise most distinctive of scholasticism."[4] An examination of the students' course through a university gives the impression that it consisted largely of a series of debates. "To analyse, to subdivide, to know the *pros* and *cons* of every argument, to be alert in disputation, in posing questions and in suggesting replies—these were the arts which appealed to teacher and scholar alike. Long before the Middle Ages were over the students of Oxford must have had the debating instinct in their blood."[5]

After two years of initial study, not the least part of which was devoted to the technique of argument, the Arts student became a "General Sophister. He was then expected to take part in disputations, principally in logic, for at least a year, opposing and responding in the parvise. Later on, in his fourth year, he had to face the test of Responsions, to dispute in grammar and logic with a Master, another important stage in his career. After passing that, he was quali-

[1] Alan Nichols, *Discussion and Debate* (1941), p. 454.

[2] See Pellegrini and Stirling, *Argumentation and Public Discussion* (Boston, 1936), Ch. VII.

[3] "It is impossible here to follow in detail, it is equally impossible to ignore altogether, the Scholastic debate which played so commanding a part in the thought and education of the Middle Ages. Pedantic, formal, trivial it often was, artificial in its methods, bewildering in its distinctions. A great English scholar of the twelfth century could condemn the dialectical subtleties it led to as shadows of things that flee and vanish away. A Pope could reduce it to something like absurdity by emphasising the importance of the nominative case when predicating the essence of God. But nevertheless dialectic became the favourite instrument of thought, and the Scholastic issues the dominant issues with the best minds of the Middle Age." C. E. Mallet, *A History of the University of Oxford* (1924), I, 10.

[4] F. Eby and C. F. Arrowood, *The Hist. and Philosophy of Education, Ancient and Medieval* (1940), p. 786. "The practice of incessant disputation produced a dexterity in devising or meeting arguments and a readiness in applying acquired knowledge . . . while it fostered an indifference to the truth of things fatal to progress in theology or philosophy. . . ." H. Rashdall, *The Universities of Europe in the Middle Ages* (Oxford, 1936), I, 254-255.

[5] Mallet, *op. cit.*, p. 186.

fied to face the Board of four Masters, elected for the purpose annually before the beginning of Lent, to satisfy them that he had read the necessary books and completed the necessary exercises, and to prove that he was in all respects, in learning, in conduct, and even in stature, a fit and proper person to 'determine.'[6]

"Determination was an imposing function, a rehearsal as it were, invented by the students, of the still greater ceremony of Inception ahead. It began on Ash Wednesday and continued for several days. . . . The bell of St. Mary's summoned to these contests in the morning. The same bell . . . stopped them in the afternoon. Masters watched over them and checked irrelevance in argument. Success in disputation was the test of efficiency, the real equivalent of examination, in the medieval Schools. Brilliancy in debate at Determination might make a young man's reputation."[7]

To become one of the "community of Masters" and to secure the "license to incept, to lecture, to dispute" three more years of hard work were required after Determination. "Then at last the way was clear to the final ceremony. The Inceptor engaged a School to lecture in. He made a circuit of the Masters, accompanied by the Bedel of the Faculty, and invited them to his function and his banquet. He went through his 'Vespers,' another solemn disputation on the eve of the great day itself, and the presiding Master, the Father of the occasion, made a speech extolling his merits. Finally he appeared in St. Mary's Church with a great concourse of Inceptors, Masters and spectators, in the presence of the faculty which he desired to join. He rehearsed the ancient and elaborate ritual. He received the book, the cap, the ring, the kiss of peace. He delivered his inaugural address and joined in a last disputation."[8]

Thus we see that debate in the universities of the Middle Ages was far from being an extra-curricular activity: it was the central feature in the educational scheme. Nor did it cease to be such during the Renaissance. While the early Schoolmen had disputed seriously about profound philosophical abstractions, the Renaissance scholars argued such propositions as whether males live longer than females. The triumph of Protestantism had enjoined discussion of subjects which had engrossed Roger Bacon and Duns Scotus as smacking of Popery; but the technique persisted and remained pretty much the same. As late as the last quarter of the sixteenth century the disputation was still of primary importance. In 1583 and 1586, the disputations were regulated by statute. "They were to be held every term in the School of Theology from the first hour to the third. . . . The Respondent opened[9] with his thesis: he was allowed half an hour but not more. The Opponents criticised and answered; they were limited to a quarter of an hour each. The Moderator presided and summed up. . . . 'Sterile and inane questions,' which differed from the orthodox

[6] The meaning of this term is not altogether clear. It may mean that the student, in addition to participation in the disputation, was also obliged to sum up and evaluate, that is, to *determine* the discussion. See note 1 in Mallet, p. 187.

[7] *Ibid.*, pp. 186-188.

[8] *Ibid.*, p. 189. "One of the disputations in which the bachelor was required . . . to take part in the last stage of his career is too curious and characteristic an illustration of medieval ideas of scholastic prowess to be passed over. The favorite phase *'militare in scholis'* was something more than a figure of speech in those days. . . . At this disputation, known as the *Sobonic*, . . . the respondent was required to reply standing, alone, and without the assistance of any moderator or judge . . . to a succession of opponents who relieved each other at intervals from six in the morning till six in the evening, an hour's relaxation only being allowed for refreshment in the middle of the day." Rashdall, *op. cit.*, I, 479-480. See also H. O. Taylor, *The Medieval Mind* (London, 1911), II, 388.

[9] We do not know the exact procedure in the disputations. Extant accounts are vague. There was usually a Respondent, four Opponents, and a Moderator. It is likely that the Respondent opened with his thesis. But there is disagreement on the point. See Mallet, II, p. 127, note 6. It would appear that the Opponents were the negative speakers; but how they proceeded we do not know. For the order of disputations see *Bodleian Quarterly Record*, VI (1930), 107-112.

philosophy, were forbidden. The authority of Aristotle was vindicated afresh. . . . One of the earliest Statutes of the seventeenth century rehearsed those (regulations) for disputations in *parvisis* again."[10]

It is impossible to determine with accuracy how the disputations were conducted. Information on the matter is anything but satisfactory. We have, however, contemporary accounts of the celebrations staged for Queen Elizabeth by Cambridge, when she visited that university in 1564, and by Oxford on her two visits there in 1566 and 1592. We have also an account of Oxford's entertainment of the Polish Prince, Alasco, in 1583.[11] Since most of the celebration, which usually lasted several days, consisted of disputations, we get some notion from these accounts of how they were conducted and the subject matter discussed.

As we have already seen, the disputations closely resembled modern debate as to form. The thesis was defended by a single person, the Respondent. He was ordinarily opposed by four Opponents. The sixth member, the Moderator, maintained order, presided generally, and summed up. Beyond this we know little of the exact procedure; but the similarity to modern debate and its derivatives is obviously striking.

We gather from the extant accounts, however, that the disputations were neither orderly nor rigidly formal. Indeed, they were so numerous during these celebrations and, one feels inclined to add, so tedious, that they must have been rather loosely conducted. The mornings and afternoons were regularly devoted to orations and disputations. The students "spent a great part of the night in Comedies and Tragedies, and the dayes in learned disputations," we are told by a reliable historian.[12] Again, "the 3d of September, being Twesday, the Queen, with her Nobility, went on foot after dinner to St. Mary's Church, to hear Disputations in natural and moral philosophy, continuing from two of the clock till six. . . ."[13] And on the "4th of September, being Wednesday, the Nobility . . . repairing to the common hall, heard disputations on the first question of Natural Philosophy, and the second on Moral. . . ." And "In the afternoon the Queen went to St. Mary's to hear disputations in the Civil Law; and continued there about four hours."[14] The same routine was repeated the next day, for we are told that on "The 5th of September, being Thursday, were celebrated after dinner Disputations in Physics. . . which being soon done, those in Divinity followed. . . ." And after the disputations were ended, "which was about six of the clock, the Queen, out of her benignity, made an Oration. . . ."[15]

It was inevitable that so many disputations should be accompanied with considerable disorder and, on occasion, some violence. "In 1586," we are told, "the Lenten disputations were reorganized, and negligence and turbulence condemned."[16] And one who participated in them says: "I was often one of the disputants and gave the sign for their beginning; but being not strong of body, was always guarded from violence by two or three of the sturdiest youths."[17] And the informality of the disputations is attested by a certain amount of horseplay that went on: "The 26th day there were Disputations in Law and Physick,

[10] Mallet, *op. cit.*, II, 127-128.

[11] For an account of these, see A. Wood, *Hist. and Antiq. of the University of Oxford*, ed. Gutch, pp. 154-163; 215-219; 248-253. See also John Nichols, *The Progresses and Processions of Queen Eliz.* (London, 1825), I, 151-188; 206-247; II, 405-410; III, 144-160.

[12] Camden's *Annales* (1635), p. 67. The reference is to the Queen's visit at Oxford in 1566.

[13] John Nichols, I, 211.

[14] *Ibid.*, pp. 211-212.

[15] *Ibid.*, p. 213.

[16] Mallet, II, 217.

[17] Anthony A. Cooper, referring to his student days at Exeter College. In Albert Mansbridge, *The Older Universities of England* (Boston, 1923), pp. 221-222.

and amongst many questions discussed in the last was this one—'Whether that the air, or meat, or drink, did most change a man?' And a merry Doctor of that faculty, named Richard Ratcliff, lately Fellow of Merton College, but now Principal of St. Alban's Hall, going about to prove the negative, shewed forth a big, large body, a great fat belly, a side waist, all, as he said, so changed by meat and drink, desiring to see any there so metamorphosed by the air. But it was concluded (by the Moderator) in the affirmative, that the air had the greater power of change."[18]

Furthermore, the speakers were frequently interrupted and cut short. The Queen herself occasionally asked that a speaker be cut short or granted more time: "All that then was disliked in him, was the tediousness in his concluding oration; for the Queen, being something weary of it, sent twice to him to cut it short. . . ."[19] And on another occasion, when a speaker had been cut off by the Proctor, she required "of him to prosecute his argument."[20] The Proctors were not members of the disputing teams, which were composed of one Respondent, four Opponents, and a Moderator; nevertheless they very frequently cut short the speakers and ordered an abbreviation of the speeches: "His Speech continued much about a quarter of an hour; after which he approved an argument in the first cause; and was then cut off by the Proctors."[21] And it appears also that those present, other than the proctors, may have had opportunity to intrude in the argument: "Dr. Ayleworth began with a little preface, somewhat concerning hir Majestie's gratiousness in hearing, and hir other virtues; and the rest concerning the questions: but was put to an argument ere he had done. And, the four next using only one argument apeece, Dr Case would have concluded the business with a short Speach . . . but was very soon cut off, and put to an argument in the second cause. . . ."[22]

There seems little doubt also that the disputations were public exhibitions. The Elizabethans held eloquence in high esteem; and the University men would certainly see to it that as many as possible should hear them[23] when they disputed; for on the skill which they exhibited at disputations might depend their "whole future career."[24] In the account of the 1583 disputations we are told that Prince Alasco spoke words "in open audience";[25] and in the accounts of all the disputations staged for distinguished visitors, we are frequently informed of the reaction "of the Auditory."[26] To the disputation in art "came so many Lords and Gentlemen, that no man could stir in the Schools."[27] And of the disputations held for Prince Alasco, those in "philosophie, physike, and divinitie" were public: "The eloquent speech in Greeke, Latine, and Dutch, with his owne unstudied answer thereunto, and all other before rehersed, are not to be omitted; nor the publike philosophie, physike and divinitie disputations, in all which those learned opponents, respondents, and moderators, quited themselves like themselves, sharplie and soundlie, besides all other solemne sermons and lectures. . . ."[28]

As has already been indicated, the subject matter discussed was on the whole

[18] John Nichols, III, 145-146.
[19] *Ibid.*, p. 146.
[20] *Ibid.*, p. 154.
[21] *Ibid.*, p. 153.
[22] *Ibid.*, pp. 157-158.
[23] Even when a student disputed as a part of his examination for the Master of Arts degree, visitors were encouraged to attend: "The candidates were called upon to dispute in the Schools, to defend propositions against all comers, to argue especially points of logic, to show the proficiency which they had attained. Their friends saw to it that they secured an audience, and were even prepared, if necessary, to drag in the passers-by." Mallet, I, 187-188.
[24] H. Maxwell Lyte, *History of the University of Oxford* (London, 1886), p. 209.
[25] Hollinshed, 1808, IV, 507.
[26] Nichols, III, 145.
[27] *Ibid.*, I, 168.
[28] *Ibid.*, II, p. 406.

trifling. The Elizabethans, adhering to a tradition of the waning Middle Ages, cared much more for form than for substance in argument. A further reason militated against the discussion of significant subjects: In Divinity as well as in Natural and Moral Philosophy, the fields from which most of the subjects discussed were drawn, there was the constant danger of slipping into heresy in argument. The discussion of questions which might be in the least "Papistical" was enjoined by statute; and so the nimble Elizabethans resorted to such propositions as the following: *An Astrologi sint e republica exterminandi. An Mares vivant diutius quam feminae? An sit divination per Stellas?*

It is safe to conclude from this brief account of the disputations that no other period since classical antiquity has surpassed the Middle Ages and the Renaissance in its devotion to the technique of argument. It is also obvious that modern debate, despite the weighty subjects often discussed, represents, both in form and general spirit, a continuation of the Scholastic disputation. To put the matter Socratically: Is debate, in form as well as in substance, a Medieval hangover?

WHEN LUTHER ARGUED

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FOR five hundred years the medieval disputation had been going strong in the schools when Martin Luther appeared on the argumentative scene. This was during the problematic period of the Roman Catholic Church, that time when men began to wonder about the true religion involved in certain appearances and practices of church dignitaries.

Luther, a Doctor at the University of Wittenberg in Germany, did not want to oppose the papal doctrines. But when he felt the Scripture to be forgotten by representatives of the Pope, he posted theses or points of contention on which he was willing to argue against all comers. They came.

A divine, John Tetzel, usurped money from the poor in the practice of indulgences. He, for one, did not like Martin Luther's point of view. Tetzel wrote that he would be willing to bring forth propositions in defense of which he would willingly suffer imprisonment, bastinado, water, or fire. A bitter correspondence passed between the two scholars.

After awhile Tetzel decided that the following accorded Luther at Wittenberg was too strong for him to remain in that vicinity. He therefore took up the cudgel at Frankfort-on-the-Oder. Conrad Wimpina, a man of great eloquence and one of the most distinguished divines of the time, was one of the professors of the university in that city. Wimpina regarded with a jealous eye both the Doctor of Wittenberg and the university to which he belonged; and the reputation enjoyed by both gave him umbrage. Tetzel requested him to answer the theses of Luther; so he accordingly wrote two series of antitheses, the first in defense of the doctrine of indulgences and the second in favor of the authority of the Pope.

In 1518 there took place a disputation, the natural result in those times of the increased controversial writing. Monks to the number of three hundred assembled.

Tetzel read his theses. They were denunciations of all who questioned the

authority from Rome. Much to Herr Tetzel's surprise, a young man stood up in opposition among the conforming Dominicans. Aged only twenty years, John Knipstrow was alarmed that on this day no one was given the opportunity to defend the subject being attacked. He argued Tetzel down and Wimpina, exercising a parliamentary right as head of the university, dismissed the assembly. Forthright he caused John Knipstrow to be taken to a monastery. Then without opposition Tetzel gained great favor. The Dominicans rallied and stirred the passions of the people round about.

But the rival University of Wittenberg became equally incendiary. The aroused students of Luther gathered all available copies, some five hundred, of Tetzel's theses and burned them. The report of this "academic execution" made much noise throughout Germany. Unfortunately for Luther it was erroneously thought by many that he had something to do with the burning.

Much more writing was done. The Doctor of Wittenberg boldly asserted that it was possible for churchmen to err. Amid treatment by his own friends that would make less determined men keep still, Luther talked. Among his friends who turned against him was John Eck, professor at Ingolstadt. Under the title of *Obelisks* he administered attacks on the Doctor of Wittenberg.

Eck challenged a scholar named Carlstadt to a public disputation. Leipsic was the place designated; the date, June 27, 1519. There was the making of elaborate arrangements, for disputes were the town meetings of the Middle Ages. The contestants and their supporters upon entering the city were preceded by their respective feudal lords and halberdiers.

When John Eck learned that Martin Luther was to be in the audience, he insisted on debating him as well as Carlstadt. Luther consented. Eck demanded that publication of the discussion be allowed only after the Pope had judged the contents of its report. Luther yielded to this injustice rather than face the calumny of not wanting to be judged.

The discussion was opened by Eck and Carlstadt. The former was tall and broad shouldered; his voice strong and truly German. It was said that he would even make a capital town crier. He gave the impression of being a butcher rather than a divine. His memory was good but his judgment was poor.

Carlstadt was smaller in stature and had a dark, sunburnt complexion. His voice was harsh, his memory less tenacious than that of Luther. At this time Luther was in the prime of life and his voice was clear and sonorous. His knowledge and understanding of the Holy Scriptures was superb. Added to this he had vast resources of argument and ideas. His arrangement of points was not always in the right order. In conversation he was agreeable and obliging; in no respect stoical or proud; he accommodated himself to everyone; his manner of speaking was pleasing and filled with joviality; he evinced much firmness yet had a contented expression of countenance, whatever the threats of his adversaries. It was believed that he must have had divine assistance.

The first speaker, Eck, noticing the Bible and the Fathers on his opponent's desk, declared that this was not fair. Luther answered that his opponent was hiding his shame and suggested that Augustine consulted books in his arguments.

But clamors of the unreasoning and unfair audience resulted in all speakers' having to rely wholly on memory. Thus many said that the purpose would not be the inquiry after truth but the gaining of praise for speech and memory.

For seventeen days the discussion lasted. The subject in dispute between

Eck and Carlstadt was the old question of Free Will. Eck admitted that the whole will of man comes from God but claimed that man is a free agent in some way.

The first part of the disputation was often interrupted by the spectators. Other interruptions were the digressions of those on the platform. Eck objected to the use of notes. Judges then laid down the rule that only the Fathers could be cited, notes in hand. Eck made it known that his opponent did not have so good a memory as he.

Any proposition which did not find immediate favor with the audience was featured with clamor and the speakers had to wait until the noise had subsided. The disputants themselves were sometimes carried away by the eagerness of the moment.

On both sides help was given the main contenders. Philip Melancthon, small of stature, was a mental thorn prickling John Eck. The champion of Free Will finally resorted to bravado. His own Catholic cohorts laughed at his attempts to cover mistakes. He would find himself agreeing with the Determinists and would couch his ideas in such impressive phraseology that the uninitiated would think him victorious, when in reality his logic only confirmed the stand of the opposition.

Three or four days after the opening of the conference it was interrupted by the festival of the apostles of St. Peter and St. Paul. The Duke of Pomerania requested Luther to preach on the occasion in the chapel. Accepting, he was greeted by such great throngs that the meeting place had to be changed to the castle hall where the debate had volleyed. The Doctor of Wittenberg took the opportunity to state before the masses what he had substantiated before learned men. A few divines, irked by his awakening of the crowd to new hope through the humble ways of God pushed John Eck to sermonize in contraposition. So he did, on four different days. Luther's friends were horrified at the unjust remarks put forth; furthermore, the Wittenberg teacher was not given a chance to retort in self-defense before the same assemblies.

The church leaders of Leipsic were all of one mind against the evangelical doctrine. They did offer Luther the disputant's customary present of wine, but beyond that did not even show the ordinary courtesies of salutation on the street. They went so far as to misrepresent their challenger before the Duke. However, a few were exceptionally fair.

Frequently students of Leipsic came to blows with those of Wittenberg. It was currently asserted, even in convocations of the clergy, that Luther carried with him a devil enclosed in a small box. John Eck strove to encourage the insult.

Several doctors from both camps lodged with Herbipolis, the printer. Their table talk ran so high that he was obliged to engage a guard armed with a halberd to keep order in his own house. One day Baumgarten, a dispenser of indulgences, came to blows with a follower of the evangelists and burst a blood vessel, resulting in death.

On the fourth of July Luther took the stand against Eck in official disputation. Everything announced that it would be more decisive and more violent than the argument just terminated between Eck and Carlstadt. The two advanced to the arena firmly determined not to lay down arms until a victorious decision had been reached. General attention had been aroused because the subject to be brought up was the matter of the Pope's primacy. On the one side was a man advancing like a soldier because he had all tradition as ranks of reinforcement behind him, while on the other platform was a venturer, with nothing to support him but

the inner satisfaction of reaching for the truth, himself shadowed by the threat of persecution.

At seven in the morning the conclave started.

Adopting a necessary precaution, Luther advanced the statement that his own respect for the Pontiff would have deterred him from arguing on the present subject but that Eck urged it.

Eck affirmed that all his words would be subject to the will of the master of divines. Then he went on to show that there is in the church a primacy derived from Christ himself. How monstrous, he pointed out, would be a church without a head!

Turning to the crowd, Luther made it clear that he would not want a church without a head either.

Then Eck begged to know if the Church militant has never been without its head, who has that head been but the Roman Catholic Pope?

Luther turned his eyes heavenward and answered, "Christ himself." He quoted from I Corinthians 15:25, "He must reign until his enemies be put under his feet . . . We see not our Head and yet we are joined to him."

Eck, not overcome, turned to other arguments. He stated that St. Cyprian was authority that sacerdotal unity proceeds from Rome.

The Doctor of Wittenberg, however, showed so much acumen in refuting this with a clear description of the stand of the Church Fathers that Eck was a bit taken aback. "The reverend Father," said he, "has entered on this discussion after well preparing his subject. Your excellencies will excuse me if I should not produce so much exact research. I came hither to discuss, and not to make a book." His surprise at the authority with which Luther spoke was further covered by his artifice of inferring that the latter was of the same view as the Bohemians, those who were already maligned for opposing the Church.

But Luther's thoughts were not found wanting here, even though the assemblage howled its plaudits of Eck's stratagem. The advocate of reform affirmed that the Bohemians were by their own volition not in sympathy with his point of view, for they did not hold the highest right to be love and the unity of spirit.

Having cast a statement that would offend the Bohemians, Luther was implored by his friends in private conversation between debates to retract or explain. Consequently, on taking his place next day in the great hall, he broke the silence by saying, "There is only one church universal . . . 'it is not necessary to salvation that we should believe the Roman church superior to others'—it matters little to me whether Wiclif or Huss said it. It is truth."

Suke George thought his visitor had gone mad. The aroused audience went into huddles. "A man of the Church quoting Wiclif, or Huss of the Bohemians?" they whispered.

The speaker continued. He drew attention to saints in high general repute who had never believed the Church of Rome superior to other churches. He begged the disputants as men to consider the Pontiffs human beings also and not go on pointing them out as gods.

Eck resorted to one of his pleasantries as an easy way out. "The reverend Father," he remarked, "who is not skillful in his cookery, has just made a very bad hash of heretics and Greek saints; so that the odor of sanctity in the one hides the taste of poison in the others."

This brought a quick rebuke from Luther: "The worthy doctor speaks with effrontery. In my judgment Christ can have no concord with Belial."

Such tense moments stirred the listeners from their accustomed lethargy. Among the incidents within the audience

accredited with drawing attention also was that in which the duke's court fool took part.

Joking persons had told the clown that Luther was maintaining that court jesters could marry, while Eck was advocating the contrary view. This caused the simpleton to hold Eck in deep contempt, and to show this attitude at every opportunity. A certain day while Eck was speaking, he turned and faced the clown, closing one eye. The clown, who was one-eyed, took quick offense, and unable to control himself, beat out bitter words in the face of the disputant. This amused the entire assembly.

Everywhere, at the university, at lodging houses, and on the streets the disputation furnished subject matter for conversation.

The dispute on the primacy lasted five days. On the eighth of July the contestants came to the subject of Purgatory. This discussion lasted more than two days. Luther, admitting the existence of purgatory then, nevertheless found no substantiation for it in the Scriptures.

On the 11th of July the contenders arrived at the topic of Indulgences. It was a farce and almost came to complete agreement on the side of reform.

Then the discussion turned to Repentance, priest's Absolution, and Satisfactions. John Eck consistently quoted the scholastic divines, the Dominicans, and the Pope's canons. The debater across the platform closed the discussion with these words: "The reverend doctor avoids the Holy Scriptures as the devil flees from the cross. For my part, saving the respect due to the Fathers, I prefer the authority of the word of God; and it is that which I would press upon our judges."

Eck and Luther having closed their discussion, Carlstadt and Eck continued for two days to argue the merits of man in good works. On July 16 the affair was terminated by a sermon from the Superior of Leipsic. As soon as this was ended, a band was heard and the solemnity was closed by the *Te Deum*. The minds of men were a bit changed since the opening chant.

Although a dispute of this kind might not attract attention today, for twenty days it once kept the minds of princes, bishops, and laymen active.

No decision was made known. Eck boasted of victory. In private correspondence he admitted feeling defeated on a few points but then only because his opponents, he said, had books or his opposing audience took notes and offered suggestions between meetings.

Luther won many converts. The lecture halls at Leipsic became deserted as students flocked to hear him. On that campus the enrollment almost doubled. The young thorn, Melancthon, determined to enter theology as a career. But the most significant result took place within the mind of Martin Luther himself. It was his personal reformation. He would thenceforth absolutely divorce himself from the superficialities of Papistry;—the very effort on the part of Rome to cover the wounds he made at Leipsic was enough to assure him on this ground.

From a plain of harmless discussion there arose a mountain of storm and distress. Martin Luther stood his ground as a Reformer. Arguments and miseries swept Europe like molten lava, leaving a terrain of ruins and an old order, flaring here and there with a new hope.

DECISION DEBATING: A PHILOSOPHY

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OUR luck was bad in the District Tournament of the state last year. To begin with, the boys were certain that they would win the state championship, weeks before their names were even on the District entry blanks. Then that crucial decision might have been a little raw. The judge was half-asleep, and he seemed to like the pretty girls on the enemy team. Whatever our alibi, Georgetown was eliminated so fast that we still feel dizzy when we recollect it. We had flung away our chance of competing in the State Tournament.

That very defeat was the tempering of our team. As the District Tournament of the National Forensic League was scheduled within two weeks, meeting was called on the very next morning, while our victorious rivals were still battling it out in the finals of the tourney from which we had been ejected. After a brief dressing-down, I said, "We'll still make that State Tournament! The NFL requires the question-and-answer style of debating. Not one of the other teams has had any practice. I've already scheduled three debates for you in the new style. We'll use this morning in practice." The humiliated boys set to work. Two weeks later, they reached the semi-finals in the NFL District arrayed against the hardest teams in the state; and the outcome was that we merited a special invitation to that year's State Tournament.

What we did in the State Tournament is of little matter here. I want to stress the importance of decisions, and even of unfair decisions, in making men and women out of high-school children. A lost contest had been the means of knocking the conceit out of them; and one of the prime objectives of secondary education should be just that deflation of the high-school pupil, at the earliest possible age. The decision debate teaches humility.

The debate coach will find it necessary to develop a practical, everyday philosophy for the vicissitudes of contest forensics. This one is based on the established fact that few, if any, contestants are ever fairly beaten; they are always robbed by the decisions by the judges. After receiving the obnoxious decision, pupils are instructed to excuse themselves from the room as politely as they can. Once we are where the judge cannot hear us, then the lid blows off. The volume of complaints becomes so amusing that the very losers begin laughing at themselves; and the coach has an opportunity to begin analyzing and correcting the outstanding errors. For the precise truth underlying those attacks upon the judges, is that coaches and pupils are almost unanimous in the love of verdicts, even adverse ones. We delight even in the pleasure of describing the imbecility of any umpire who could dare to vote against our darlings, no matter how many glaring blunders they may make.

Let us consider the other side of the picture. Practical experience with non-decision debates on the high-school level reveals them as generally farcical. Lacking the stimulus of the judge's presence —and he is often the only intelligent listener—the debater feels let down. Not feeling himself compensated for the great effort of speaking and thinking on his

feet for ten minutes at a stretch, he loses that fine edge and nervous tenseness of mind and body that result in the most perfect rapport between ideas and expression. Knowing that he will not be judged, he often uses fallacious arguments. He is tempted to employ name-calling, merely for the stimulus that he gains from opponents' reactions. In such a debate, there is always the tendency to skimp on the time and to dispense with the formalities of the procedure. All of these bad trends will be laughably exaggerated in a problem child debater, or in a pupil of slight training. While a dozen contests are carried on simultaneously, a coach may enter a non-decision room and find the speaker lugubriously reading his notes to rows of empty seats, while his partner and the members of the opposition are busy scribbling on the board. With no older person as judge, the participants let rules go by the board. Speakers are interrupted unceremoniously at any time. Those who argue for no-decision debates on the high-school level, should be condemned to experience several of those encounters without verdicts.

Besides practical values that go with the development of debating as an art, there are also deeper values in contest debating that pertain to the safety of our democracy and to our knowledge of the world. Decisions help keep alive that element of struggle so necessary for survival in a hostile environment, and decisions help prepare youth for the irrationality of humanity.

Surfeited by wealth, our democracy has made life too soft for the pupil. In trying to assure the greatest good for the greatest number, we teachers have aided in producing the greatest evil. We took the attitude that we were training people not to get ahead in life, not to struggle, but to participate in a democracy. We told ourselves that it was more important for a youth to know how to get along with others than it was for him to make an effort for knowledge or for strength of character under adversity. Political pressure combined with our own lassitude, have succeeded in persuading us to take the path of least resistance—that of passing every pupil to a higher grade, irrespective of his effort. This paresis of moral fiber was serious enough during industrial depressions when competition for a livelihood was severe. When Germany challenged the democracies, our educational weakness threatened to become suicide. The school-teachers, by their lazy, democratic tolerance, had done their part in sapping the will-to-win. Educators have been confronted with the sight of a great nation weakened by the internal dissensions of groups struggling to participate in the good things of their political order. They have watched France embark in the Second World War merely to share in the conflict beside other democracies; and they have seen France, like our flabby high-school pupil passed to a higher grade, numbered among the also-rans in an actual struggle.

Now another merit of decision debates is that the democratic flabbiness has no place here. Absoluteness is their essence; a speaker wins outright, or he loses outright. There are no imponderable shades between, and the boy who dodges the issue by saying that he lost by "just one point" finds that he is wasting his breath. He has been carried beyond our relative passing system, with its grade of sixty, below which number lies failure, and above which stands success, whether he knows anything or not. He has been projected into a hard, adult, business-like world of struggle, wherein decisions are clear-cut, wherein a man either holds his job definitely, or loses it definitely, or wherein a product is sold or rejected.

To take a slightly different view-point,

decisions teach a man to be a good loser. A good loser, in this context, is defined as not merely one who accepts a loss in a sunny mood, but one who labors as if the devil were in him to recoup that defeat at the next opportunity. This lesson of contests can be applied to our struggle to perpetuate democracy. Contest debating helps to inculcate that hard awareness of what winning and losing mean—that Cromwellian Puritan determination needed to win battles in a world in which there has never been true safety for human beings.

Another major advantage of the decision debate is that it gives the youth himself a pragmatic philosophy of human nature. Contact with twenty to fifty different varieties of more or less able judges in a year, is sure to give him a matter-of-fact outlook on the world he has to live in. Even the judges in the most benighted stages of ignorance, will afford him important lessons. He may realize that men are, in too many cases, not ruled by reason, even though they ought to be. For better or for worse, he must learn to accept the irrationality of the human race. It is a part of his education for him to comprehend that he can be perfectly correct in his logic, and excellent in his delivery: to discover that he can be altogether right and yet be defeated by a verdict that seems grievously unjust to him. Whether he intends to take the reformer's or the realist's view of the world, he needs to recognize that stone wall of opposition so often found among human beings.

He has to become tolerant of the failings of human judges. He must get acquainted with the tired business man who nods throughout the entire series of arguments, and then props himself up to maintain an utterly unforeseen judgment. He should perceive how an adversary's loaded words or appeals to prejudices can stampede the unpracticed listener. He is necessarily schooled to counter the effects of his opponents' waving the American flag, or of calling his ideas socialistic. It is also just as important for him to appreciate the effect of bad grammar, or of poor personal appearance on his critical audience. Emphasized for him will be the varying attitudes of ministers, of teachers, of business men, and of feminine judges. The debater must accommodate himself to another tendency of all but unvarying persistence. There is that human but mistaken bent towards giving the verdict to the pair of contestants with the more mature appearance, when the arguments are about equal, which, in my opinion, was manifest in the 1941 National Debate Finals.

Up to this point, the relation between debater and judge has been considered in a more or less negative way. Stress has been laid on the irrational or more amusing human qualities of judges, to which any successful citizen must be educated. Now to be considered, is the very fine and idealistic side to debate judging. In at least half of his debates, the speaker is brought into contact with the intelligensia of a community. He becomes accustomed to the society of thinkers, of ideas, and of the English language correctly used. He is taught a ready deference to the authority of learning, and of scholarship. He respects the fairness of a thinking human being who tries hard to provide a just decision after an hour of concentration on the question presented to him. Another benefit of the contest debate is that it often attracts just this type of judge who most probably would not consider presenting himself in the high-school except for the thrill of having to discriminate among speakers and theories. Contests do draw just this type of juror who is so interested in ideas that he likes to be "on the spot" when there is need for precise reasoning.

If this type of listener occurred even less often, he alone might be reason enough for judged debates.

Thus an attempt has been made to formulate a philosophy based on experience with contest debating, both in regard to that noble science itself, and in relation to the world wherein we live. Contests teach the pupil a decent humility, and competition is a great improver of forensic argumentation. In its broader aspect, judged debating is of the greatest value to the pupil. It conditions him by experience to a world in which he must struggle—not merely participate—both for himself and for his government. It affords him a highly crucial knowledge of adult psychology with which he must deal throughout his entire existence.

THE EFFECT OF HIGH SCHOOL DEBATING ON COLLEGE SPEECH TRAINING

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IN THIS discussion I shall make no claim for having presented a comprehensive survey of my problem. I have not analyzed and interpreted scores of cases; I have not interviewed hundreds of students; I have not consulted scores of coaches. I do, however, make claim for honesty and integrity in my conclusions. In my considered judgment, the problems herein set forth are very real problems that should be reflected upon thoughtfully by every high school and college debate coach in the United States.

It is my judgment, after ten years of college debate coaching, that four primary criticisms may be made of the present system of high school debating throughout the United States. First, high school debating as it is now practiced in many places creates unfortunate attitudes on the part of its participants; second, it develops poor public speaking habits; third, it produces unscientific forensic methods; and fourth, it neglects the majority of its students and trains the few who need it least. It might be added that these few are too often trained only in debating and not in other equally important speech activities.

It is well to admit in the beginning that many worthwhile objectives are reached in good high school debating programs. I have in mind such virtues as acquiring skill in research techniques, learning to organize and arrange materials, learning to reason logically, acquiring skill in speaking, overcoming fear and acquiring poise, and many others.

May I elaborate now on my first criticism of high school debating: that it creates unfortunate attitudes on the part of its participants? The first unfortunate attitude reflected is toward losing. As a high school and college debater myself, I can recall clearly that I usually looked with some suspicion upon the judge who dared to cast his vote against me. Sometimes we have insisted that he tell us "why" he voted against us. If he explained his reason we immediately answered to our own satisfaction at least, his charge against us. Many times these last ten years, my own students have taken essentially the same attitude toward losing debates and toward judges who cast their votes against them. This, despite the fact that with the opening of each season I begin my crusade among debaters that the important thing about debating is its seeking to clarify issues

and arrive at the truth. Last spring in a debate tournament one of my freshman debaters won three debates and lost three in a six round tournament. He was not only downhearted but his whole world had collapsed on him. He wanted to go home at once despite the fact that there remained three more days of the week's activities during which there would be a student legislative assembly participated in by students from thirteen states. He was thoroughly disappointed in his defeat despite the fact that one loss was from a team whose two members were seniors and majors in economics and another loss was to a team whose school had participated in fourteen tournaments during that one school year. An important factor in this freshman's attitude, I think, was the fact that he had participated in nearly two hundred high school debates and had ranked in the finals of a national high school speech contest in Hollywood. By the way, a college debate coach friend of mine told me that he has a college freshman debater who participated in nine hundred high school debates. I wonder if there is anyone who would volunteer to defend educationally contest debating on such a scale. Furthermore, I think that the present over-emphasis on high school debating creates unfortunate attitudes toward all non-decision speech activities. I would not for a moment recommend that all decision debates be removed from our forensic picture. I think that the decision debate plays an important role for many reasons which I cannot enumerate here. But when high school debaters come to college they are not interested in the legislative assembly, the discussion panel, the open forum, or even non-decision debates. This leads me to believe that contest debating as such, with the almost total emphasis on the decision, does not prepare the teams to "take" a defeat. Often they are hardly even civil to the judge who voted against them or to their opponents who were declared the winners. It is almost impossible to convince these men that a team can win a debate and at the same time lose a decision. With only general rules to go by, with different judges having different reactions to the same debate, with various criteria for judging and many other fluctuating factors, one does not have to get the decision to demonstrate achievement in forensics. But did you ever try to explain this to an experienced high school debater? Also I think that these debaters develop unfortunate attitudes toward their colleagues on the squad. Last year I had a freshman who did not make the squad; instead a senior economics major was chosen. Admittedly, this freshman with nearly a hundred high school debates under his belt was superior in his use of forensic techniques. But the senior was far more honest in his research and drew conclusions in argument only in line with the facts available. The freshman did not understand. Nor could he be expected to understand. Had not the system under which he had been trained made him one of the smoothest-running, sixteen-cylinder, streamlined, hot-air pushers of his area? Had not he been told many times that he was one of the most forensically-irresistible of the newest models? Finally the over-emphasis on contest debating develops unfortunate attitudes on the part of those boys toward themselves. Of all the presumptuous college freshmen I think the high school debater is likely to win the honors. One freshman said to me last fall, "Do you have any prejudice against freshmen making your college debating squad?" I replied, "None whatever; we choose the best debaters from among those who try out, regardless of classification." He gleefully shouted, "Oh boy, that's swell," and was on his way. My critics are sure to say that he was only a freshman and that this reflected his youthful enthusiasm and should be overlooked. That is,

in part, true. But I have seen too many of them to believe that one can pass it off so lightly. I believe that fundamentally their high school training has encouraged them to have delusions of grandeur concerning their own abilities and that it has in too many cases prevented them from seeing themselves in proper perspective. These freshman boys did not see themselves in terms of forty or fifty collge men trying for places on a college squad; they saw themselves only in terms of high school honors and national awards.

My second criticism of high school debating is that it develops poor speaking habits. So often I find myself saying to one of these boys, "You sound too much like a debater." These boys have acquired a speaking style that marks them every time. Teachers of speech easily recognize the ministerial style. Those of us who have taught professional classes know how difficult it is to eliminate the ministerial vocal note and manner. The dramatics major sometimes acquires an affected, stagey, theater manner of speaking. Of the three, I am about to conclude that the debate style of speaking is the most disgustingly difficult to handle. One of these boys with a hundred and fifty debates in high school made a ten minute report before an informal group of candidates for the squad at an early fall meeting. His manner was so stilted and formal, his voice so positive and indirect, his attitude so pompous and antagonistic, his speech technique so obtrusive, that by the time he had finshed he had alienated, amused, and aroused his audience but he had not communicated any ideas. Later I asked him to sit in a chair and present his talk to me. I made him do this for months. To say that he thought I was crazy in my evaluation of him as a speaker and in my knowledge of correct procedure for his improvement is putting it mildly. Incidentally, he usually feels the same way toward judges who vote against him. This case is a tragedy, in a sense, for he is an excellent student and will certainly make Phi Beta Kappa by the time of his graduation. But his attitude, manner, and personality make his human relations difficult and I think debating caused or at least played a big part in developing it. Somewhere along the line, you will say, a high school teacher should have helped him overcome these faults or better still have kept him from acquiring them. I agree. I insist, however, that what happened in this case is taking place in scores of cases every year and that rather than correct such faults, or prevent them, this modern program of two hundred or one hundred or fifty or even twenty-five debates, with victory the paramount issue, encourages all the bad speech habits I have enumerated. It seems to me that the time spent in the twenty-five, fifty, or one hundred debates might more profitably be directed into other speech activities such as the philosophy and method of discussion, the appreciation of good literature through interpretation and dramatics, and the good fun of after-dinner speaking.

The third objection which I would make to high school debating is that it produces in many cases unscientific forensic methods. Somewhere in this whole process of wholesale tournament debating, diminishing returns are bound to set in. What can these high school boys learn, or college boys either for that matter, in the fiftieth debate that they did not know in the fifteenth? Have they increased their knowledge of the problem in the fifth or tenth tournament over the first or third in proportion to the energy, time, and expense involved traveling around and across the country making one night stands in every jack-leg tournament to which they are invited? It is my own opinion that they do not gain more knowledge of the problems nor superior skill in analysis nor even improvement in the noble art of public

speaking. Rather, I think it has been demonstrated to me many times in these contests that after a reasonable number of debates the debating actually degenerated and was less well done than during the earlier part of the season. Generalizations become broader and broader; conclusions drawn are more sweeping and all-inclusive; facts and other concrete evidence become more and more scarce; quotations and other references can be quoted more skillfully to show one picture on the affirmative and an entirely different picture on the negative. As for speaking habits, I can say with all my heart and soul that the worst speaking I have heard anywhere has been the bombarding, lightning-like, machine-gunning of words at a single judge in an otherwise empty room in the final rounds of a modern debate tournament. Such a procedure, in my judgment, is of doubtful educational value.

One more word about high school debating in relation to the thinking process. The other day I was urging a sophomore girl, who was preparing for a contest, to do more research and analysis of her problem. I pointed out that her speaking was much better than her thinking. Incidentally, she was a high school debater from a Middlewestern high school with a heavy debate program. She promptly replied to my suggestion by saying that in high school her coach wrote all the speeches for the squad and that she found it very difficult now to organize her own talks.

The fourth objection I want to raise to high school debating is that it neglects the majority of students who are interested and who need training in debate, and then over-trains a few stars who not only do not need it but who are hurt by such training. Instead of concentrating on the few students in one speech activity, speech training should be distributed among the many students in the various speech activities that are available. A friend of mine in college has on his debate squad thirty men all of whom are on university scholarships. In all probability his speech budget will be spent largely on those few men and on debating only, rather than spread over a larger group, giving them experience in various speech activities. At the other end of the problem, some coaches have such large squads that scientific training is not possible for any of them. For example, there is the college coach who has two hundred men on his squad every year. He sends three teams of four men each traveling the country simultaneously: one group south, another east, another west. He attends many tournaments. With a squad of two hundred a coach cannot provide adequate training or experience; with the very small group he indulges in excessive training. And excesses in any realm bring their own punishment in time. Commercialization and over-emphasis in any field are bound to bring reaction of an unfavorable nature. It is inevitable.

In conclusion, I would like to submit one final bit of evidence to help support a point of view which I hold very strongly. In ten years of coaching, I have discovered that of my ten best debaters six of them had fewer than six debates in high school and four of them had no debates at all before coming to college. Conversely, four of my most exasperating problem children in college participated in from twenty-five to slightly less than two hundred debates in high school. Is it any wonder that I prefer to have a good "B" student on my squad to any of the county, state, regional, or even national champions? I can easily see the point of view of the city that had two national high school debate championships in successive years and the very next year, so I have been told, discontinued high school debating altogether.

THE PARADOX OF ORAL INTERPRETATION

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IT IS an old and faithful saying, "Art that conceals art is the best art." Oral Interpretation is an art in which there is a great and a peculiar danger of the artist's dishonoring this aged paradoxical aphorism. As oral interpreters we are prone to accentuate the voice and body technique as the "be-all and end-all" of interpretation until the technique stands out in such bold relief that no one listening can see, hear, or feel anything beyond. Ruskin declared such manifestation to be a "fatal fault" in any art. It springs largely from self-admiration and a love of exhibition. The highest art in oral interpretation, as in any other art, impresses itself without being remarked.

Oral Interpretation is a two-in-one process. The outward, or voice and body manifestations, may well be called the revelation process; the inward, or mental and emotional procedure, may well be called the realization process. In the internal activity there is a subjective or psychical technique; in the external expression, there is an objective or physical technique. The two techniques are reciprocal in action; the one is not independent of the other. A mastery of subjective technique helps to the mastery of objective technique, and the mastery of the objective technique helps to the mastery of the subjective technique.

Exclusive emphasis on one or the other will mar the art as a whole. Exclusive emphasis on the subjective technique will weaken the communicativeness of the art, and will give the outward appearance of moodiness and an attitude of self-satisfied philosophizing on the part of the reader. Exclusive emphasis on the objective will weaken appreciation and will give the appearance of affectation and declamation.

Perhaps we could say that the physical techniques, such as inflections of voice, qualities of voice, stresses of voice; and action, such as gesture and posture, are the anatomy of oral interpretation, while psychical techniques, such as processes of imagination, reasoning, memory, emotion, are the organism of oral interpretation. It might be that we could make our conception clearer by saying that the physical techniques are the individuality of oral interpretation, while the psychical techniques are the personality of oral interpretation. Do we express our personality through our individuality? It would seem that they are warp and woof of each other, even as anatomy and organism are inextricably intertwined.

Shakespeare must have been fully conscious of this unity of mind and body in action when he wrote:

> And when the mind is quickened, out of doubt,
> The organs, though defunct and dead before,
> Break up their drowsy grave, and newly move
> With casted slough and fresh legerity.[1]

The great Shakespeare makes the mind lead in the process, but at once he involves the physical. Browning is content to point out that soul and flesh are reciprocal in their action.

> Let us not always say,
> "Spite of this flesh today
> I strove, made head, gained ground upon the whole!"
> As the bird wings and sings,
> Let us cry, "All good things
> Are ours; nor soul helps flesh more, now, than flesh helps soul."[2]

[1] *Henry V*, Act IV, Sc. 1.
[2] Robert Browning, Rabbi Ben Ezra.

Edmund Spencer made the two as one, thus emphasizing the unity of mind and body:

> For of the soul the bodie forme doth take
> For the soul is forme, and doth the bodie make.

It is practically impossible to avoid ambiguities and vagueness in an attempt to explain the acting and the reacting, and the resulting relationship of inner mental processes and the outward physical processes in oral reading. Such an exposition can not be very definite for one in dealing constantly with the processes of the functioning of the vocal and actional behavior in relation to the mental machinery, such as emotion, imagination; and, to say nothing of the processes akin, it is impossible to be very accurate in an analysis and classification of emotion and imagination. If you attempt to put a mental microscope on an emotion, it is not there, and if we watch for the emotion's return, if it comes at all, it comes back in a different compound.

We shall have to be content with the mental telescope in our examination processes, processes that seem so near to us and yet are so far away. If the artist is to analyze and classify, he must use the telescopic mind. Art must realize qualities instead of, as science, with its microscope, conceive detailed relations. Art is concerned with the ends of living rather than with the means of living. Literature worthy of the name deals with ends and not with means. If we are to realize these ends and qualities as oral readers, we need telescopic minds. No two of us in our telescopic examinations will see the same ends in all their relationships. And this is as it should be since we are dealing with an art.

We do not mean to say that just any one can peer through his mental telescope into the firmament of literature and discern there worlds and suns and moons and stars. We shall need to know how to use the telescope, and we shall need to know what to look for, and we shall need to know where to look, and we shall need to know when to look. A mastery of such knowledge will perfect our subjective technique as oral interpreters, the technique that discovers truth and penetrates reality of great literature. It is a long and risky road that we must tread in coming to be unconsciously aware of the soul of literature. It is a road than cannot be travelled in safety without a guide who is familiar with the pitfalls as well as familiar with the highways and by-ways that lead into the realms of literature. One will need to look long and well into literature, if he is to sense there the real struggles of men and of nations, not only for industrial, but also for spiritual freedom.

Here, too, in the heart of literature, the worthy interpreter must find ideal examples of moral choice and action. Here, in the limpid depths of the broad ocean of our literature, are to be found in action and reaction the passions and virtues that have buffeted, and beaten, and belabored men's souls through the centuries. Continents of truth and beauty lie within the confines of our literature. If we are to be interpreters worthy the name, we must become discoverers, explorers, and colonizers of these same continents. The way is not very definitely charted. Each one, with the help of a guide, must make his own discovery and carry on his own exploration and colonization.

What we are trying to say is that "one must be well charged with a great work of literature through long, sympathetic brooding before any attempt be made at defining, formulating, precipitating which 'refuse the soul its way.'" I think that it was Hiram Corson who said, "We must long inhale the choral atmosphere of a work of genius before we attempt any intellectual formulation of it; which

formulation must necessarily be comparatively limited, because genius, as genius, is transcendental, and therefore outside of the domain of mere intellect. And even when we do formulate and precipitate through the intellect, it is done for the purpose of coming back to a greater perspective and solution of the whole." Not analysis then for the sake of analysis, but analysis for the sake of a greater synthesis.

Why not carry the modern primary methods of teaching reading into our study of literature as oral interpreters? The child in an up-to-date school no longer begins by learning A B C's which is the detailed method, but is given a view of the whole action and conception of the sentence, even acting it out in play; and then comes the word, letter, sound, only for the child to come back to the spirit of the sentence with greater interest and attention. It is this method that needs to be carried into our study of literature so that we may gain larger perspective and greater understanding. How much real knowledge did the boy, Bitzer, in his definition of a horse, evidence when he defined it after this fashion: "Quadruped. Gramnivorous. Forty teeth; namely, twenty-four grinders, four eye-teeth, and twelve incisors. Sheds coat in the spring, in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth."[3] Thomas Gradgrind, Dickens' schoolmaster, was interested only in facts, as he called them, and little Bitzer's definition was exactly right as far as he was concerned.

But I declare unto you that that country boy who is familiar with the spirit of this noble beast knows more about the horse than the boy who is able to describe him so scientifically, but knows nothing of his spirit. Is it not true that the youngster who writes a composition on the horse after the following fashion knows more about the horse than the boy in Dickens' story?

> The horse is a noble beast. The horse has four legs, one on each corner. The horse does not stay out late at nights, or tease his little sister, or make faces at his grandmother; things which I think are bully for the horse; the horse does not have to make fires in the morning; or wash his face; or write compositions. Oh, I wish I was a horse. There are several kinds of horses—sawhorses, warhorses, omnibus horses, colt's revolver, and a mule. He ain't got nothing to do with the subject, but we just throw him in anyhow. Some folks like a milk white steed with flowing mane and tail erect, but give me a coal black steed with flashing eyes and nostrils or give me death. There is only one kind of horse that's good to eat and that's horse-radish. I forgot to say that the horse has a tail. Some folks like the mule with a paint-brush tail. I hope I'll get the prize, teacher.

In this definition or description there may be less of fact, but there is surely more imagination and appreciation.

Certainly it was not a botanical knowledge of the flower that Tennyson desired when he wrote:

> Flower in the crannied wall,
> I pluck you out of the crannies;
> I hold you here, root and all, in my hand,
> Little flower—but if I could understand
> What you are, root and all, and all in all,
> I should know what God and man is.

Every great oral reader is more or less a mystic. He finds his style and technique (technique, subjective and objective, is style) as a mystic finds God in his own soul. The true reader finds his technique slowly drawn up from within out of a well of inner emotions and thought.

I recall an experience of my own as a student under Professor Robert I. Fulton. He had assigned "Aux Italiens" by Bulwer-Lytton to me for a private lesson in oral interpretation. I was to study it for a week and come back and read it to him. I committed the selection to memory, thought I had it in excellent shape, and came back to read it to him

[3] Charles Dickens, *Hard Times*, Chapter 2.

a week later. He listened very attentively to my reading of it and then remarked, "You haven't got it; go home and study it another week." Somewhat crestfallen I went home and studied the selection another week harder than I had studied it the week before. I went back and read it for him again. All he said when I had finished was, "You haven't got it; go home and study it some more." I was somewhat discouraged by this time for he had not offered a single comment of what was wrong. I went back and studied as ardently as ever. I came back and read it again a week later. Again he said, "You haven't got it; go home and study it some more." I was very much discouraged by this time but I determined that I would go back the next time and read that selection in such a manner that he would make more than the comment that I did not have it, for this program was becoming expensive. I was paying him three dollars now for every ten or twelve minutes, and I was scheduled to have fifty minutes at the rate of three dollars. During the week I discovered something in the selection. It opened up a new world to me and I went back for my next lesson and read it. When I had finished reading he simply got up, walked out of the room, left me standing on the platform, came back in a few minutes in company with another teacher in the department. When he came in he said, "I want you to read it again for Miss Crowe and myself." I read it. I recall distinctly the effect. The tears stole down his cheeks and when I had finished he said to me, "You have it. It's not my interpretation, but it's yours. Go out and give it to the world. You have made a great discovery." His method of making me the discoverer is another question; perhaps I needed guidance.

After all, the learner in oral interpretation can only be guided by the teacher.

> . . . how vain the teacher's care,
> Who strives his unbought knowledge to impart,
> The language of the soul, the feeling of the heart.[4]

Oral reading is an arduous spiritual and intellectual task, only to be achieved on the part of the reader by patient and deliberate labor and much daring. If the oral reader is to succeed, he must progressively attain and achieve the truer qualities of flexibility, directness, abruptness, intimacy, and simplicity.

These qualities must belong not only to the voice and body as physical media of communication, but must be characteristic also of the mental processes. If, in the place of flexibility, there is monotony; if, in the place of directness, there is indirectness; if, in the place of abruptness, there is drawl; if, in the place of intimacy, there is declamation; if, in the place of simplicity, there is affectation, our reading aloud will be ineffective and unsatisfying. It is not flexibility for the sake of flexibility, nor directness for the sake of directness, nor abruptness for the sake of abruptness, nor intimacy for the sake of intimacy, nor simplicity for the sake of simplicity; but it is all these for the sake of expressing sentiment in its finest shades and delineation.

The oral reader must weave a vocal garment so flexible in its strength, so intimate in its transparency, and so simple in its purity that it will lend itself to the interpretation of every shade of emotion and to the quickest turns of thought. The reader knows that sounds as uttered by the voice have a rich content of their own. They are alive. They send out connecting threads in every direction, they throb with meaning that ever changes and reverberates afar. The reader is an artist and his pigments are

[4] Susan Wilson, *The Painter of Seville.*

qualities of voice, and stresses of voice, and inflections of voice, and rhythms of voice.

If the reader is to gain in the art of reading what Stendahl calls "crystallization" in writing, he must attain a maximum of simplicity. A reader should do nothing with voice or gesture for show. The reader must be the essence of simplicity, for simplicity means clearness with the added grace of humility that keeps self from holding or deflecting the pure rays of literature that is to be revealed to those who listen. There must be no display of any kind. When one reads aloud he must read as though he were not thinking of his technique or even of his voice, but only of the truth in the literature for which he is the medium of interpretation, and he must read so that not only he but the audience also forgets everything except the thought of the literature.

Before our technique will be subconscious, we need to get as oral readers what the writer himself had. Darwin's son describes his father's toiling "as if an outside force were driving him."[5] Von Helmholtz said of himself in an address on his seventieth birthday: "Happy ideas come unexpectedly without effort like an inspiration, so far as I am concerned."[6] Sir Walter Scott confessed, "I have repeatedly laid down my future work to scale, divided it in volumes and chapters, and endeavored to construct a story which I meant should evolve itself gradually and strikingly, maintain suspense, and stimulate curiosity, and which finally should terminate in a striking catastrophe. But I think there is a demon who seats himself on the feather of my pen when I begin to write and leads it astray from the purpose."[7]

Thackeray queries: "I wonder do other novel-writers experience this fatalism? They must go a certain way, in spite of themselves. I have been surprised at the observations made by some of my characters. It seems as if an occult Power was moving the pen. The personage does or says something and I ask, 'How the dickens did he come to think of that?' "[8]

George Eliot declared: "That in all she considered her best writing there was a 'not-herself' which took possession of her, and that she felt her own personality to be merely the instrument through which this spirit, as it were, was acting."[9]

Balfour quotes Stevenson as having said: "The characters took the bit in their teeth; all at once they became detached from the flat paper; and they turned their backs on me and walked off bodily; and from that time my task was stenographic."[10]

Edna Ferber in her autobiography, *A Peculiar Treasure*, gives extended testimony of this "not-himself" spirit in her own writing. All this is evidence to show that when men give themselves unreservedly to a high task, there is a "plus" which implements their power. It is this "plus" that we as readers must have.

It is this same "plus" that gives us simplicity which may well be described as the truthfulness of nature. Charles Dudley Warner called simplicity the immortal element in literature. To think thoughts after writers truly and to feel their emotions genuinely and to read so that men see and feel as we see and feel, this is the highest art in reading, because it is coming back to nature; it is the child-like spirit of simplicity. "Nature at its best and art at its highest are one." Except you become as a little child,

[5] Darwin's son, *Autobiography and Letters of Charles Darwin*, p. 101.
[6] Von Helmholtz, *Vorträge und Reden*, I, 10, 16.
[7] Walter Scott, *Fortunes of Nigel*, Introduction.
[8] William Makepeace Thackeray, *Roundabout Paper*, De Finibus.
[9] J. W. Cross, *Life of George Eliot*, III, 424.
[10] Graham Balfour, *Life of Robert Louis Stevenson*, Kidnapped, II, 19, 21.

you shall not enter the Kingdom of Art.

Legouvé says that there are some people "whose wealth of voice is an embarrassment to them. They cannot enunciate; sound swallows up their words; vowels devour consonants, and they talk and read so loud, make so much noise about it that no one can understand them."[11] Of course, there is the other extreme in which we have the over-exact reader or speaker. Such a reader becomes the pedant in his articulation, his intonations, and even in his action. In either case, consciously or unconsciously, the technique is on display and simplicity becomes complexity.

The oral reader must become a focus that accumulates the rays of the meaning and mood of the literature that he would interpret, and then he must be able to radiate these rays that others may understand and emotionally comprehend with him. If the oral reader as a focal lens languishes in his intelligence to such an extent that he will neither gather nor radiate meaning and mood with any but accidental effect; or if his intelligence grows so excessive that somehow it beclouds or paralyzes his focal radiatory powers, he will fail. The oral reader is nearest his ideal when his intelligence, using the word in its broadest sense, and his focal powers as applied to the interpretation of literature, cumulative and radiatory alike, are most nearly balanced. In other words, the camera which, in this case, is the psychical technique, should be synchronized with the projector which is the physical technique. If the mental camera is out of focus, the voice and body picture will be fuzzy.

Let us come to a conclusion of the whole matter. The background and the discipline of an oral interpreter as an artist involves the discernment of the truth, of the world within and the world without; the penetration of the reality of these two worlds, and then the revelation of the spiritual elements in symbols of voice and action. This means that the oral interpreter must not only have a cultural background, but he must also have a mastery of the formal technique of communication. In other words, he must have the power of appreciation; and appreciation is a re-creation, a vitalizing anew, of the artist's soul and handicraft; and an incarnation of what the artist saw, thought and felt, taking unto one's self, and yet a taking that does not rob. Added to this he must learn to see, to think, and to feel in terms of a communicative technique that will overcome audience inertia, and that will find an emphatic response in those who listen.

If we are to overcome audience inertia and find an emphatic response, it will be necessary for every student and teacher of oral interpretation to develop a synchronized mental and physical technique without making hard and fast rules, for standardizing an art tends to mar the art.

Art is realized philosophy and science, for the principles which art involves, science and philosophy evolve.

In true oral interpretation, not only mental and physical techniques are one, but reader and listener are one. The printed words of literature become flesh, and the flesh becomes the spoken words of literature.

[11] Legouvé, *Art of Reading*.

THE SEPIA SCHOOL OF INTERPRETATIVE READING

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THE day of sepia reproductions of famous masterpieces of painting has long since waned. Its late twilight is in those homes where grandmother's wedding presents still command enough respect to hold their places on the walls. Various colortype processes of printing have made it possible to reproduce in their full richness and variety of color the works of the masters. No longer is the purchaser with the slim pocketbook who likes to have the beauty of art around him compelled to content himself with a picture which gives him the brilliant red and orange of a Turner or the delicate blue of a Corot only in various shadings of brown.

Strangely enough, however, the sepia school of interpretative readers is only now beginning to flourish in certain quarters. Its members are those readers of poetry who intone the lines and thereby reduce the whole effect to the level of a chant. The extremists among them even go so far as to maintain throughout their readings a fixed, erect posture and a rigid, expressionless face. Only the sound of the words, they hold, is important, is all that should receive attention on the part of reader or audience. The central tenet of this school was suggested recently, in a very personal way, in these words: "As I read poetry, especially lyric poetry, I find myself listening more and more to the way the words sound as I utter them. I can do this best when I chant, so I find myself chanting more and more."

This concept of oral reading is, of course, not a new one. As a matter of fact, this mode is the one which poets themselves usually follow when they read their own compositions aloud. A good description of such reading is that of Tennyson's, as given to us by his son Hallam Tennyson in *Tennyson and His Friends:*

> It was a chant rather than a declamation. A voice of deep and penetrating power, varied only by alteration of note and by intensity of quality. The notes were few, and he rarely read on more than two, except at the cadence of a passage, when the voice would slightly fall.

Even today, when poets are encouraged by fat fees to turn lecturers and recitalists, the majority of those who have the boldness to stand on a public or classroom platform either refrain from reading their own compositions, choosing rather to become commentators, or they read in Tennyson's chanting manner.

But the manner of the poets should not be accepted as the standard to be attained by the trained interpretative artist. For poets, unlike the composers of music—such men as Bach, Brahms, Liszt, Chopin, rarely embody the ability to create and the ability to interpret in the same person. Rather, their characteristic manner of presenting their work to the world of men has tended in that direction represented at its extremity by Francis Thompson, when he quietly and unobtrusively placed the manuscript of his greatest poem, "The Hound of Heaven," on the mantelpiece of his friend and benefactor, Wilfred Meynell. Indeed, some of them, like Emily Dickinson, did not write for the world at all, but left their pages to be rescued from the dust of attics and the pigeon-holes of desks. Both their disposition and their inade-

quacy clearly indicate that poets can not be depended upon either to present their work to the world as a completely communicated art or to demonstrate how it should be done by oral reading.

Yet the evidence to support the contention that poets design their work for oral reading is indisputable. Writing in all tongues and in all ages they have been meticulously concerned with all the techniques and devices which affect the sound of what they produce as art. If this concern is a mistaken one then, indeed, does Plato's allegation that poets are madmen find confirmation of a strange sort. Probably as apt a definition of poetry as has ever been framed comes down to us from the sixteenth century, when the force of the Renaissance caused the articulation of an artistic goal for literature, as distinguished from an ethical one. A writer of that period, George Puttenham—or whoever it was who wrote *The Art of English Poesy*—in three words expressed what might be regarded as complete justification for the interpretative artist in literature. His definition of poetry is:"Speech by metre." Until the study of literature became a game for scientists and historians and the reading of it aloud was turned into the antics of the elocutionists, no one questioned for a moment the desirability of hearing what the literary artists had produced, any more than sane people today question the desirability of listening to musical compositions.

If the sepia school of interpretation finds any justification it is in the natural reaction of normally judicious people to the elocutionary method of reading, the method whereby a trickle of variation in a poem is made a torrent of eloquence, a touch of contrast or emphasis a mountain of tone and gesture. But, as so often happens, they are letting their pendulum of taste swing to the opposite extreme, that of sacerdotal intonation and aloofness by which a poem from beginning to end is made to sound like a liturgy.

That those readers who go to, or even approximate, this extreme are grievously at fault can be readily demonstrated by the examination of literature in line with the aesthetic discipline. Writing, whenever it makes an appeal to something more than intellect alone, whenever it is designed, in whole or in part, to make an appeal to the emotions, or to that response which, for want of a better term, we must continue to call the aesthetic sense, becomes amenable to that discipline. Its laws are the common factors of all the arts. They are what Michelangelo had in mind when he remarked: "I know of but one art." Whether the feeding of the emotional-aesthetic sense is a mere titillation of taste or whether it is that surfeiting which achieves the Aristotelian paradox of *katharsis,* or cleansing, through satiety, the method which the artist employs in his execution and the method by which he attains his effect upon others is essentially the same in all the outward manifestations of art. For the arts are so related to one another that each obeys the same laws as the others and adheres to the same principles. Moreover, within recent years many discerning people who approach art from different directions—critics and commentators, psychologists, articulate artists, scientific aestheticians—have reached a marked consensus as to what these laws and principles are. It is, accordingly, possible to be reasonably objective in scrutinizing any work of art with respect to them. When that is done the fallacy of interpreting literary art within the low saturation and small brilliance of the brownish sepia becomes apparent.

The creative literary artist, either by disciplined genius or by cultivated talent, labors incessantly to imbue his work of art—whether it be in conventional po-

etry, or in free verse, or in prose which partakes of the quality of genuine art—with those effects that are recognized as artistic. Using the medium of his art, words in their denotation and connotation, he sets forth and develops a theme, establishes and maintains a mood, a spirit, atmosphere or impression, depicts action, portrays characters, describes settings, backgrounds and situations—all of which contribute to the totality of effect that he seeks. He calls forth association between himself and his audience through the power of appeals to all kinds of mental imagery. He awakens the recall of experiences and knowledge which the members of his audience bring with them as their contribution to the configuration latent in his art. Not only does he thus intentionally use words in line with their perspectives; he also looks into words and gets special effects by using them in accord with what he finds there. The actual structure of words, their syllables and letters, is given careful attention by creative artists in literature, just as a painter studies his colors carefully, both singly and in mixtures and combinations. Using words in accordance with their tone qualities, he gets effects of onomatopoeia, alliteration, sustained tone color as distinguished from associational content, combinations which will either hasten or retard the oral enunciation in accord with his feeling, balancing of structural units, and a rhythm which is designed for projection to an audience through speech-phrases in both quantitative and qualitative aspects. So many are the techniques and devices of the creative literary artist that it becomes nothing short of presumptuous to feel that they can all be made to "come alive" by a chanting tone and total disregard of the effects which can be achieved by facial expression and bodily activity.

This presumption becomes all the more apparent when it is borne in mind that the details of technique in composing literary art do not exist for their own sakes. They are dedicated to higher ends than they represent in themselves. They, like the techniques of every other art, are used to attain the innate qualities of art. The first and most essential of these innate qualities is unity, or a dominant or fundamental conception which controls the whole and gives significance to its parts. Adherence to this principle gives such an entirety and completeness in great art that it is comparable to an organic being "breathing thoughtful breath." And so wide a range of fundamental conceptions is possible that it is nothing short of ludicrous to hold that, whatever it may be, the intent of the creative artist can be realized by one single mode of interpretation. The nature of the second innate quality of art refutes this position, for harmony demands that there must be no incongruity, no running-counter to the original purpose, which will so mislead those who are brought into contact with the work of art that they will get a different meaning from that intended, or gets its meaning to a degree which falls far short of completeness.

But the nature of other innate qualities of art still more conclusively refutes the sepia method of reading poetry. Good art always avoids the "same-thing-over-and-over-again" effect as men avoid a plague. Creative literary artists, knowing this, achieve variety within and among the parts in subtle ways, for they realize that it must neither be absent nor conspicuously present. Moreover, they discreetly introduce contrast, as either a major or a minor element, in order to heighten and strengthen the intended effect. What variety and contrast denote, even in the most limited sense, sweeps the ground from under the feet of the interpreter whose very doctrine runs

counter to these principles. And the principle of balance and proportion, which is probably the one most intentionally adhered to in works of art which bear the stamp of great care and circumspection, does likewise. For it is manifested both symmetrically and asymmetrically. If in the former way, it demands that those major elements which are distributed with like strength throughout the work shall be distinguished and the build, or climax, within each element marked. If in the latter way, it demands that increased weight, or intensity, shall be given to the part which is smaller, in order that the equilibrium may be effected. Finally, the rhythmic range, that regular or nearly regular recurrence of various effects, both small and large, will be too limited if the interpretation is confined to a mode which by its very nature is restricted to a few notes on the vocal scale and which takes no account of the significance of emphatic response to rhythm.

There is a logical connection between the aesthetic discipline to which the creative artist submits himself as he produces literary art and the discipline to which the interpretative artist must submit himself as he prepares to read. Indeed, the oral reader should re-live that discipline as closely as possible. If he can make himself aware of all that the creative artist has achieved aesthetically—if he can completely identify himself with the art in the composition he is to read, he is then in a position to employ his own techniques intelligently to reveal those artistic qualities inherent in the composition. In other words, the techniques of the oral reader must likewise be dedicated to a higher objective than they represent in themselves. The oral reader does not exist for the sake of his own agreeable timbre of voice, nor for his capacities for getting a good emotional quality or making desirable changes in pitch, rate, time, or inflection, or calling attention to a pleasing melody, nor for the purpose of exhibiting his graceful or commanding posture or his ease of movement or the smoothness or strength of his gestures. The body and the voice of an oral reader should be like the pen and paper of the creative artist—mere instruments with which he works. They should in no way attract the attention and arouse the curiosity or interest through either the visual or the aural sense. He is the sentient instrument by means of which the aesthetic qualities that the creative artist has given to the medium through which he has expressed his feeling are re-created and revitalized in another form—human speech. Not only is he the translator in auditory terms of those effects of scientific writing techniques which influence the sound of literary art; but he is, transcending that, the translator into perceptible terms of all those artistic attainments which the creative artist has achieved by means of his techniques. For the circle which represents the total experience in literary art, as in music, is not complete when the writer has finished his composition. There is a segment missing—the segment which represents the difference between language and speech. That can be supplied only by the oral reader who, like the writer, is an artist. Only thus can full communication in literary art be realized.

The oral reader who is an artist is not an exhibitionist, as was the old-fashioned elocutionist, who violated the most fundamental of all principles in the interpretation of literature: *Nothing that the interpreter does should call attention to itself for its own sake!* Nor is he a priest reciting all poems as though they were parts of a liturgy. Rather, he is a man or woman who, by careful training, has acquired a certain skill—a skill comparable to that of a singer or instrumentalist

in the field of music, and who then does the following things as he prepares to read a composition which is on the plane of good or great literary art: first, discerns accurately the totality of effect that the creative artist sought—the spirit that pervades the work and the means by which that spirit manifests itself in details of content and form; second, rightly senses all varietal elements in the composition, which can be relied upon for holding attention and interest, and all touches of contrast by which certain effects can be emphasized; third, ascertains how the creative artist has made balance and proportion serve, in both major and minor ways, to keep intact "the center of gravity"; fourth, and, in a sense, all inclusive, masters for himself the rhythm by which the creative artist carries his meaning from the beginning to the end of his composition.

When he has done these things he will remember that the interpretative artist never superimposes any technique of expression, whether of body or voice, upon the material he is interpreting, in whole or in part. He will not say: "I have trained myself to do so-and-so with my posture, my muscle tensions, my facial expression, my gestures, my quality of voice, my melody, my timing, my stress. Therefore I will be on the alert to do these things whenever this selection which I am to read gives me the chance." Instead, he will proceed to call forth such powers as he may possess and to use them so that they will transmit to his audience as much of the art as he has become inwardly aware of and is capable of being outwardly responsive to. He will say to himself: "This composition has done something to me; it has awakened my aesthetic perception. Now I must let it use my powers of oral expression as a channel through which it may pass to the aesthetic perception of others."

If this is his method of preparing to interpret literary art, he will not hand out sepia prints, only brown in color and leaving a "brown taste in the mouth" of any judicious person who may hear him.

YOU MIGHT LIKE THE VERSE SPEAKING CHOIR

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POETRY, "the soul of the nation," represents a great reservoir of insight and inspiration, scarcely tapped. Thousands of youth in this "tooth-and-claw" age are struggling for insight, for inspiration. Yet poetry and youth remain apart. A boy who dares buy books of poetry conceals them under his bed. After all, who likes to be considered a sissy? Often the only taste of poetry the average boy gets at school is stilted, formal poetry, of the distant past, read in drawling tones by a lone pedagogue on his pedestal. Of course, the boy is frequently asked to memorize a dry passage which he does not like: he stays at home that day. The high school boy builds a wall between himself and this reservoir of insight and inspiration. This wall offers a challenge to the understanding teacher.

"A poem is a monument to a moment of insight," says Lew Sarett. "Poetry is that fiery phoenix whose means are as excellent as its end," says Babette Deutsch. Excellent contemporary poets, the "sensitive antennae of our race," Sandburg, Frost, Millay, Robinson, and Lindsay publish volumes that go unread

by the average high school boy. I say "boy" because occasionally one does hear a girl read a poem aloud. Poems capable of instilling reverence like Sarett's "Wind in the Pine," and Johnson's "Go Down, Death," never get under the skin of the average high school youth. Poems with moving power, bearing messages on social problems like Untermeyer's "Caliban in the Coal Mines," and Torrence's "The Bird and the Tree," stand completely covered with dust on the library shelf. This paradox constitutes a challenge to the conscientious educator. If we bring our boys and girls to this reservoir in the proper manner, they will drink gladly, and without compulsion.

Choral reading is the answer. Every year for six years I have seen a new group of more than one hundred students drink from this reservoir of poetry and gain refreshment that puts a gleam in the eye. The lift is superior to that from a Chesterfield or an old-fashioned. Dramatic poetry, rhythmical poetry, humorous poetry—they take it all and ask for more. I know from experience that this fact is true, and have ample witnesses in former members of my speech choir. This bringing together of youth and poetry is the greatest function of choral reading.

But another function of almost equal importance is the unusual opportunity for social adjustment. The adolescent needs wholesome activity and legitimate recognition. Class clowns are often just "Wrong-Way Corrigans." So are the class sulks. Boys who cannot be athletes and wear big letters on their chests long for some means of proved achievement. A few may debate; some may sing. A large number may participate in choral reading. Over a six-year period I think of dozens of cases of desperate mal-adjustment that participation in this activity corrected.

Students like opportunity to create. They soon learn to suggest interpretations for solo lines. Often I have seen a student thrilled when his interpretation was voted the best by the other students. I shall never forget the electric effect on the choir and the audience, when, on the last line of the poem, "Simon Legree," which reads, "Down, down with the devil" a member of the choir gave a most blood-curdling devil's chuckle. After that the choir felt the poem was incomplete without Bob's being there to give the chuckle. And how Bob liked it! He actually got as much recognition as that big, brawny lad who made a decisive touchdown on Thanksgiving day.

If one carries choral reading to the extent of forming a Verse Speaking Choir, and one may, without especially planning to do it, then the values are greatly enhanced. Organization, concentration, co-operation, sacrifice, and inspiration! A camaraderie, hard to equal, will develop. One incident will illustrate. A choir was giving a program before several thousand teachers in a large arena. The long drive to the city, or the hundreds of faces in front of them, or perhaps the high position on the stand was too much for Tim Wilkes. In the middle of "Jesse James," he fainted. Not a student moved. Frances, who was just behind Tim, held him for about two minutes. Then she gradually "worked" him down beside her and off the stand at the back where nurses took him away on a stretcher. Even the leader, directly in front of the group, did not know that Tim had fainted until they had all left the stage.

High school boys and girls should learn to be of service to others. The Speech Choir may serve the clubs of the community by reading for them our best poetry. Professional and business men and women often are entirely unacquainted with modern American poetry. And much of it is more effective when read aloud by a group than when

read silently, or even aloud, by one person. A university professor who taught poetry said to his class one day after hearing a verse choir, "I thought I could read poetry, but I've decided it should only be done by eighty high school boys and girls." In one school at least, the choir has been the backbone of the Armistice Day, pep, Christmas, and Commencement pageants for several years. They have learned to serve others.

When students realize the beauty and meaning of poetry, when they experience the satisfaction of participation and recognition, when they know the thrill of serving others, they will be glad to do the tasks of voice training, and to spend long hours learning to read more effectively.

Yet, I frequently meet sincere teachers who oppose the formation of speech choirs. They oppose the use of verse speaking outside the classroom. Their reasons are varied. A teacher of choral reading in a university last summer stated that it was an excellent class room device, but should be kept "just that." In reply to questions, her answer was that in working with a poem long enough to memorize it, students would grow to dislike the poem.

My experience makes me believe the contrary. A sufficient proof lies in the fact that every year I have in my classes between sixteen and twenty students who are taking the course a second time, though they receive no credit. They are there for the choral reading unit mainly. Do they suggest that we drop the favorite, much-used poems of the year before? No, indeed! They beg to keep them. Students memorize the poems without realizing it.

Then this spring I was surprised to hear a professor of speech say, "I see no reason to have eighty people read a poem when one can do it." The answer I suggested seems to me too obvious to put in words. I believe the reading of good poetry is a rich experience. I know that the minds of high school students are so many electric switches, clicked off and on by the push-button of "participation." Is not that teacher who has eighty students, instead of one, concentrating on a poem just seventy-nine to the good? I am sorry to confess that, in many classes I have visited, the only switch turned on was that of the teacher in the front of the room.

Another objection that I have heard to the Verse Speaking Choir is that many of them are poor. That may be true. Certainly we have many poor speakers and some atrocious debating in our high schools. I like the words of my speech professor last summer on this matter, "There are so many good choirs, so many bad ones." Is it not logical to conclude that if the choir is too bad its services will not be requested often? But we should perhaps, not dismiss this objection too lightly. For I do agree that the performance should be finished and artistic.

We should remember that the Verse Speaking Choir is the "infant" of the Speech family. It calls for the cautious procedure of the young mother; it suggests wonderful potentialities for growth. An infant must not walk too soon lest its legs buckle. Too much sunshine will burn the skin. It may then become known as the "unwelcome" child. But this newcomer, if properly cared for, may become a healthy member of the Speech family, and may become as attractive as dramatics and debate. I have seen it so develop in the realm of high school activities that a place is proudly taken beside its big brothers, football and track.

Is poetry to be reserved for enthroned teachers, or to be a tool of hundreds of eager boys and girls? Yes, *boys* and girls. Twice this spring I have served as a critic judge for sessions of interpretation:

In the first one, nine girls; in the second one, nineteen girls and one boy, with the boy failing to appear. In our school, boys vie with each other for solo parts in the choir; individual boys read poems in assembly, and present miniature poetry recitals on poets like Sandburg and Lindsay. Their interest and participation originate in the Verse Speaking Choir. Boys and girls do like to do choral verse speaking. This fact seems to me almost sufficient test of value.

The success of a Verse Speaking Choir depends largely on the director. The "Show-off" attitude is as suicidal for him as for a lecturer, or any public speaker. He must realize that in dealing with poetry he has a powerful vehicle, one that has been called an "index to the genius of the age." Poetry carries moving power. As a member of a high school choir told his mother, "It gets under your skin." If the director can lose himself in an overwhelming desire to present true meanings of lines, he will succeed in convincing the group which he is leading, and an audience, if there be one.

The sincere director will take up his work with the sole idea of creating worthwhile experiences for the members of the group. These may be realized in the class room as much as, or more than, in the presentation of a set program. A former member of a high school choir said in reviewing his experience, "The public program was only incidental; the chief joy lay in expressing ourselves in the class room where we felt free to try out various interpretations; where we had a chance to help choose the best interpretation."

The director should approach his work with a spirit of patience. He cannot cram it down the throats of unwilling victims; it may take several years to build the spirit and finish necessary for excellent performances. Above all things he must preserve in the process that essential quality of spontaneity which comes only from sincerity, interest, and wise leadership.

The director should have a good background in poetry. He should definitely know the difference between newspaper verse and real literature. If he can flood his classroom with the best poems of our modern American poets like Millay, Lindsay, Sarett, Sandburg, and Frost he need have no fear of an agitation for reading Edgar Guest. The director must like poetry. He must have a discriminating ear and taste. He should be able to feel deeply and to radiate these inner feelings through his total personality.

Since the director must put time, patience, and spirit into the work, he might like to know what rewards may be expected. Although I have taught in high school for several years and like it, I can sincerely say that my work with this group has been the most challenging and the most gratifying of my professional life. Students wish to belong to the choir. They work like Missouri mules on their units in voice and interpretation so that they will be chosen. On the day the names are posted on the bulletin board, shrieks of joy and groans of disappointment may be heard in the hallway. They are not a group of sissies, and they are not working for grades. They are not exhibitionists either. They just like to read poetry together.

Let us take a look at last year's group. Here they are—eighty-seven boys and girls, clad in simple sky-blue smocks, arranged on a stand semi-circular in shape, and "tiered" so that every face is visible. They read poems ranging from Service's "Cremation of Sam McGee" to Lindsay's "Santa Fe Trail," from Milne's "Forgiven" to Sandburg's "Grass," from Benet's "Mountain Whippoorwill" to Johnson's "Go Down, Death."

As long as I have a mind to recall past experience, I hope I can remember cer-

tain incidents or moments that gave me a particular thrill. I do not wish to forget how the dimples of tiny Roger Sapp deepened when a college audience liked his interpretation of little Jimmy Weezer. Then I would not like to forget the day the school's chief sophisticate knelt at a chair in front of the classroom and read with moving sincerity the prayer of the little red-haired boy in Milne's "Vespers." I can still see Tuckerman Stadler, a handsome lad with true dramatic instinct, "crumpling" his face a few minutes before his turn to get in the mood for his lines as the dying Zouave in "Jean Desprez"; sitting on a rock at the crossroads as a poet-tramp to watch the "United States go by"; innocently looking with pleading eyes at the hangman in "The Hangman's Ballad."

I feel sure I shall never forget an incident that happened the night we read for the University Faculty Club. Dick Danahe, football captain and president of the choir for the second year, had participated in a strenuous boxing tournament that afternoon. The clock struck eight, the hour we were to begin. Dick dashed around the corner. His face, beaten black and blue, had an apologetic air. He humbly asked if he could join us. "Yes," I replied, as we started filing in, "and don't let your face bother you." He didn't. With a smooth, steady, low-pitched voice he read his solo—the lines God speaks in "Go Down, Death." I was proud of his fine sense of understanding. I was pleased by the approval of a discriminating audience. But I was thrilled by the fact that here was a robust lad, a man in height and weight, who liked poetry and was not ashamed of the fact.

I know I have made mistakes in this work. I have let the students go far in carrying out their ideas whether it was the chugging of engines in the "Santa Fe Trail," or the actual dramatization of a poem like "Bad Sir Brian Botany." Perhaps in our beginning years we did not always leave enough to the imagination of the audience. But the fact remains that the members of the group do like poetry, and like to read it together.

My aim in this article has been to convey to you in a rather reflective and indirect manner my faith in the Verse Speaking Choir. I hope I have not been too personal, or too fervent, for my faith in this activity assumes the proportions of missionary zeal. And it does seem time that we, as speech teachers, lay our cards on the table and face a vital question honesty. If boys and girls get a "lift" from reading poetry together, if business men at a luncheon meeting like it well enough to call for it year after year, is there any logical reason why it should not be done?

Yes, you might like the Verse Speaking Choir.

WHITMAN AS A DRAMA CRITIC

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AS HE considered himself "no chicken"[1] about the theater, Whitman did not hesitate to criticize it. His editorials in the *Eagle* on the contemporary stage reveal some of the same forces that motivated his criticism of poetry and prose: a desire that the drama should exercise a moral function; an impatience with New York critics; and a program for

[1] The Brooklyn *Eagle*, Aug. 14, 1846.

American managers. Once again, the abuse and scoffing of hostile journalists did not prevent Whitman from reiterating his principles.[2]

He believed that the drama deserved to be ranked among the first of the potential agencies for the refinement of public manners. He envisioned the American theater as the school where the nation could learn how to preserve its independence. Players were to enact domestic problems and solve them; parents were to be shown their own failings; and children were to be spared future grief by a revelation of the waste and poverty of a life of sin. This admirable aim could not be achieved, however, without a virtual overthrowal of the entire theatrical system of New York. Whitman directed his editorials, therefore, to the attention of the actors, critics, and producers of that city.

Now that he was older, Whitman failed to enjoy the mannerisms and the obvious stage business with which so many actors tried to play their parts. Too many players attempted to move an audience by "boisterous, storming, physical" mannerisms.[3] Forrest, who was still a "great favourite"[4] of Whitman's, had become famous with that style, but his less-talented imitators appeared ridiculous:

> . . . all persons of thought will confess to no great fondness for acting which particularly seeks to "tickle the ears of the groundlings."[5] We allude to the loud mouthed ranting style—the tearing of every thing to shivers—which is so much the ambition of some of our players, particularly the young ones. . . . They take every occasion, in season and out of season, to try the extremest strength of their lungs. They never let a part of their dialogue which falls in the imperative mood—the mood for exhorting, commanding, or permitting—pass by without the loudest exhibition of sound, and the most distorted gesture. If they have to enact passion, they do so by all kinds of unnatural and violent jerks, swings, screwing of the nerves of the face, rolling of the eyes, and so on. To men of taste, all this is exceedingly ridiculous. And even among the inferior portion of the audience it does not always pass safely. We have frequently seen rough boys in the pit, with an expression of sovereign contempt at performances of this sort. . . . Who ever saw love made as it is generally made upon the stage?[6]

He begged actors and actresses to imitate the ease and good taste of James Anderson, who "adheres to Nature, the true and only copy for both dramatist and players."[7] Mrs. Mowatt was another exemplary performer:

> She entirely avoids the mannerisms which are the curse of most actors and nearly all actresses—the hysterical jerking of the voice, at the end of sentences—the inane smile continued "through thick and thin"—the tragedy strut—the perpetual evidence of mere stage discipline—the stale professional tricks that are as commonplace in theatricals as certain conned phrases are in newspaper reporting.[8]

The *Eagle* also had some advice to offer about make-up:

> Upon the stage almost every man has white eyebrows and a white hairy goaty tuft depending upon his chin. When we come to consider how frequently old men in real life have these appendages, we shall of course applaud the exquisite consistency of that taste which imitates them.[9]

[2] See J. J. Rubin, "Whitman on Byron, Scott, and Sentiment," *Notes and Queries*, 176:171, March 11, 1939.

[3] *Eagle*, Aug. 20, 1846.

[4] *Ibid.*, Dec. 26, 1846.

[5] The original reads: "to split the ears of the groundlings," *Hamlet*, III. Sc. 2. l. 12.

[6] *Eagle*, Dec. 20, 1846.

[7] *Ibid.*, Dec. 22, 1846. Poe, in his dramatic criticism, also called for "natural acting." Whitman must have read Poe's criticism of *Fashion* in the *Broadway Journal* on March 29 and April 5, 1845. There Poe emphasized exactly the same details as Whitman. Poe wrote: "Our fault-finding is on the score of deficiency in verisimilitude—in natural art—that is to say, in art based in the natural laws of man's heart and understanding. . . . The drama has not declined as many suppose: it has only been left out of sight by every thing else. We must discard all models. We need thought of our own—principles of dramatic action drawn not from the 'old dramatists' but from the fountain of a Nature that can never grow old. . . . Better still—let him 'look into his own heart and write'—again better still (if he have the capacity) let him work out his purposes *a priori* from the infallible principles of a Natural Art."

[8] *Ibid.*, Sept. 30, 1846.

[9] *Ibid.*, Aug. 21, 1846.

Whitman gave his greatest praise to Charlotte Cushman. He insisted unequivocally and repeatedly that this young American woman was the best actress in either hemisphere, for she seemed to identify herself completely with both the physical and mental characteristics of each role.[10] Some of her interpretations resulted in the "most intense acting ever felt on the Park boards."[11] The championship of Charlotte Cushman symbolized more than the defense of a favorite, for it embodied an integral part of Whitman's program.

Managers of New York theaters, like Simpson of the Park, were addicted to the "star" system. They imported European performers and featured them in highly-publicized bills. In the intervals between the appearance of these "stars," the American actors and actresses, such as Charlotte Cushman, played to empty benches.[12] What made the system even more unendurable for Whitman was that in addition to the slighting of American actors, he believed that the foreign "stars" were "fifth-rate artistic? [sic] trash."[13] He vastly preferred to see the "true old stock";[14] performers such as Mrs. Vernon and Mrs. Flynn were almost an integral part of his youthful experience. Whitman had seen some of them act for at least the past fifteen years.

He blamed the continuation of the system upon the complaisance and dishonesty of the New York critics who wrote laudatory notices to publicize any theater which paid them in gifts, money or supper treats. Puffs sent to the newspapermen were printed as the spontaneous opinions of the editors. The practice was so widespread, that Whitman claimed five-sixths of the theatrical criticism in the city came into existence before the performances were given. He cited the instance of a long puff in the *Herald* about a play *"which accidentally didn't come off."*[15] The gentleman who was carving *New York In Slices* at that time supports Whitman with this evidence:

> Who has ever read an honest, faithful account of the theatres of New York—how they are carried on, what they do, and how they do it? . . . It is true that we have daily articles, in several papers, about the performances of the night previous, with glowing eulogisms upon each of the performers, upon the author, the manager, the property man. . . . But these articles are either written by a Peter Funk employed and paid by the managers, and inserted at so much a week, more or less, good, bad, or indifferent, or else for the most part are the sublime emanations of some police reporter enamored of the "legitimate" and panting for the honors of a free admission.
>
> . . . As to such a thing as an impartial and independent criticism upon Theatres and theatrical performances, in the present state of the relations between Editors, reporters, managers, actors—and actresses—the thing is palpably out of the question.[16]

The managers admitted the evils of the situation, but they confessed that they could not survive in any other way.[17]

The carping of the Brooklyn editor at the stars and the critics of New York resulted in a direct attack upon him. Throughout the month of August, 1846, Whitman vented his opinion of the contemporary theater.[18] On September 1, he reviewed the work of the two leading English stars, Charles Kean and Ellen Tree, and expanded upon his previous

[10] *Ibid.*, Aug. 25, 1846. It is interesting to note that Whitman's opinion was substantiated by the English actor, Vandenhoff. This experienced performer considered Charlotte Cushman to be a genius; Susan Cushman (Charlotte's sister), "the best walking-lady (ingenue) on the American Stage"; Placide, "the best Polonius and the best actor in his varied line on the American Stage"; and Fisher, the "most quaint and useful actor."

[11] *Ibid.*, Aug. 14, 1846. Whitman especially liked her Evadne, in *The Bridal*, a play which was founded by Knowles on *The Maid's Tragedy* of Beaumont and Fletcher.

[12] *Eagle*, Feb. 8, 1847.

[13] *Ibid.*, Aug. 14, 1846.

[14] *Ibid.*, Aug. 17, 1846.

[15] *Ibid.*, Oct. 7, 1846.

[16] *New York In Slices by An Experienced Carver* (N.Y., 1849), p. 89.

[17] *Eagle*, Aug. 25, 1847.

[18] *Ibid.*, Aug. 13, 14, 17, 20, 25, 31, 1846.

assertion that there were plenty of American performers better than either of them. Whitman complained of Charles Kean that the "history of the stage can show few instances of greater business done on infinitely little capital. . . . His manner, gait, and gestures are unnatural —his . . . tone . . . a nasal huskiness . . . and his constant wrenching of the eyebrows is surely out of all nature and truth.[19]" The fame of Edmund, Kean's father, was the real reason for the success of the son. Whitman also criticized Mrs. Kean (Ellen Tree). "She *was* a young woman of genius—she is *merely* the frame and thews of that time, with none of its pliant grace, its smoothness, its voluptuous swell—(merely ex-Tree, and *not* extra)."[20] After the *Eagle* was printed, and the issues were being sold on the streets, the editor took the ferry to New York to see the Keans at the Park Theater in Sergeant Talfurd's *Ion*.

The next day, several of the New York papers complained about the editorial. The New York *Gazette and Times* wrote:

> Isn't It Funny.—The Brooklyn *Eagle* states that we have *plenty of better* stock performers than either Mr. or Mrs. Kean.

The New York *News* wrote:

> More "Criticism."—The Editor of the Brooklyn *Eagle* says that Miss Clarke, Mrs. Shaw, Mrs. Vernon, Susan Cushman, etc., are better actresses than Mrs. Kean; and that Scott, Placide, Barrett and Chippendale, are better than Mr. Kean! ! ! ![21] Is it possible that a sensible man, such as we know the editor to be on all other points, is really weak enough to write and avow such ridiculous stuff as that? Why the very supernumeraries that form Richard's army would blush to be heard making the like statement. Don't talk about theatricals any more, good man—the American drama and American actors can never survive your support.

Editor Lees of the Brooklyn *Advertiser* added his usual sarcastic note, and expressed joy that at last the theatrical criticisms of the *Eagle* were beginning to be appreciated.[22]

After Whitman read all of these comments, he determined to reiterate his charges rather than to retract them:

> . . . Independent opinions, uninfluenced by the tawdry glitter of foreign fame (not real, but generally an assumed foreign fame—for critics abroad are truer than here) . . . seem ridiculous and funny . . . to our city neighbors. Such as we have expressed about the Keans are our honest opinions, however; and that's more than a man would get from the New York papers in a month of Sundays.[23]

He continued with a review of the "beautiful tragedy of Ion," and compared Mrs. Kean's performance of the title role with that given a year before by James R. Anderson:

> . . . as Anderson gave it [Ion], the gentle dreaming boy stood beside us, better than ever by Mrs. Kean herself, in our opinion. There is indeed something irreconcilable—always so—in the representation of a male character on the stage, by a female—bad enough where it is a young female, but quite disgusting, when the counterfeit presentment is an elderly one, though disguised by ever so much rouge and false-legs.[24]

He described Mr. Kean's Adrastus as "mere vulgar tyrant, with a cold in his head. A pocket handkerchief would have been more appropriate to his hands than the sceptre of Argos."[25] The next day, Horace Greeley's *Tribune* added its edifying voice to the quarrel:

> We have cut out and laid aside an article in Tuesday's Brooklyn *Eagle* on the *Keans*, as being by far the most unmanly as well as unjust piece of newspaper writing it has been our fortune to encounter. . . . As to the critic's opinion that Miss Clark, Mrs. Shaw, Mrs. Vernon, Susan Cushman, Mrs. Chap-

[19] *Ibid.*, Sept. 1, 1846.
[20] *Ibid.*
[21] Whitman's preferences were not so ridiculous as the New York papers implied. Mrs. Shaw, Mrs. Vernon, Scott and Placide were players of acknowledged ability and great popularity. Chippendale had recently created the famous role of Adam Trueman in *Fashion*. Charles Kean, on the other hand, was sometimes called "Shakespeare's murderer."
[22] *Advertiser*, Sept. 2, 1846.
[23] *Eagle*, Sept. 2, 1846.
[24] Mrs. Kean was forty-one.
[25] *Eagle*, Sept. 2, 1846.

man and Mrs. Hilson are better artists than Mrs. Kean, he has a right to do it; nor do we believe that any one will be anxious to disturb him in its exclusive enjoyment—but he ought as a gentleman to be ashamed of the rude and unmannerly freedom he has chosen to take with the personal appearance of Mrs. Kean. Such writing of a woman is barbarous. It is a serious question with the Editor of this paper whether the Drama, even in its best form, has not been productive of more evil than good; but it is not questioned that Mrs. Kean is a woman of exquisite gifts and surpassing genius—worthy to be numbered among the few whose greatness of mind and purity of character have rescued the Modern Stage from utter condemnation. If such criticisms as that of the *Eagle* are among the *fruits* of the *refining* influences of the Drama, we trust our country has already enjoyed its full share of them.

Whitman answered the *Tribune* at once:

> . . . As to dramatic action . . . there is nothing which more requires the sharp knife and the heavy axe. Common cant talks of the "decline of the drama"; but the truth is, the state of the stage, the principles on which actors act, and the mode in which plays are written, are all wrong and rotten. And so long as they continue to rule, so long will the drama fail of its greatest office—of enlightening, purifying, ennobling, and making poetical, the souls of men. Mrs. and Mr. Kean—our incidental remarks about whom disturb certain contemporaries—are but fractions of the almost unmitigated falseness to nature, which the drama presents;—though being prominent, they are legitimate points of attack. . . . We are at loss, however, to know what part of our remarks on the lady, the *Tribune* considers as "barbarous," "unmanly," and "unmannerly."[26]

When another New York paper, the *Evening Mirror,* sensed that attacks in prose were making little impression upon the Brooklyn valiant, it used different tactics, and printed a parody in verse. With the aid of three puns, an anonymous versifier grafted Whitman's name upon one of the popular songs of American literary history, Morris' "Woodman, Spare That Tree":[27]

WHITMAN, SPARE THAT TREE!

By a Puff Critic

Whitman, spare that tree,
  Touch not a single leaf!
In youth it oystered me,
  In age shall give me beef.
'Twas my forerunner's hand
  That placed it in a puff,
There Whitman, let it stand,
  Or we'll not get enough.

That old familiar tree,
  Whose glory fills the cup,
And spreads o'er land and sea,
  And woulds't thou cut it up!
Whitman, forbear thy stroke!
  Cut not its Park-bound ties;
Oh spare that aged oak
  To rain us oyster pies.

When but a scribbler boy
  I sought its graceful taste—
In all its juicy joy,
  I gulp'd the York-bank's paste.
My crony hugged me then
  In Windust's[28] cellar deep,
Forgive this foolish drop, my pen,
  But upright still that old oak keep.

My heart-strings round thee twine,
  Close as thy Park, old friend;
Here shall thy oysters fryin,
  With rare mint julep blend;
Old Tree! The press still shield thee,
  And Whitman, pounce that inky spot,
While I've a fork to wield thee,
  The oysters shall be pot![29]

Whitman could not be scolded or laughed into surrender. He promptly wrote and printed an editorial entitled "Honest Opinions Forever," which contained another demand for truthful criticism and further censure for foreign stars. The opposition then subsided. They had succeeded only in deeping the nationalistic convictions which Whitman continued to express until the very last week of his editorship.

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[26] *Ibid.*, Sept. 3, 1846.

[27] George P. Morris' "Woodman, Spare That Tree," which first appeared in the New York *Mirror*, Jan. 7, 1847, was set to music that same year by Henry Russel.

[28] Edward Windust's basement saloon, several doors south of the Park Theater, was a theatrical rendezvous.

[29] *Mirror*, Sept. 3, 1846.

TOWARD AN EXPERIMENTAL AESTHETICS OF THE THEATER[1]

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THE theater and psychology have much in common because of their mutual concern with the problems of human behavior. Not only does the dramatic artist depend upon the psychologist for general description and interpretation of behavior, but he has particular interest in certain branches of experimental psychology whose findings are applicable to dramatic production. The large body of experiments in the fields of graphic art and music, the numerous investigations of gestures, and the researches of experimental phonetics are notable examples of such work. This paper, however, does not consider these unintentional, although important, contributions of psychology to the theater. Rather is it concerned with the fact that comparatively recently certain dramatic artists have turned deliberately to the instruments and methods of psychology for solutions of some of their problems, and that, reciprocally, certain psychologists have become interested in experimenting with definitely dramatic materials and situations. As a result of this trend, this intentional application of scientific method to artistic problems, a new field of experimental aesthetics of the theater is developing.

Experimental Methods and Areas of Research

This comparatively recent search for facts that will help the actor, director or artist-technician to improve theatrical performance has been directed, broadly speaking, in one or both of two directions, corresponding to the senses used in the theater: vision and audition. The basic problems are, of course, visibility and audibility. But, in addition, the experimenters have been interested in the specific stimuli to these two senses that will accomplish such practical functions as furthering the plot, suggesting a locale, establishing a mood and revealing character. For purposes of discussion it is convenient to divide these in turn into two aspects: first, those that pertain primarily to the individual actor, and, second, those that relate to the performance as a whole. Along with other work in experimental aesthetics, experimentation with such phenomena has followed, in general outline, the patterns of psychophysics. That is, it involves (1) a stimulus of known physical characteristics which is studied in relationship to (2) judgments of the stimulus by an observer. Customarily, the actual experimental method has assumed, with certain variations, one of two basic forms: (1) the stimulus is varied by the observer to meet some pre-instructed standard (*e.g.*, the intensity of light is adjusted to a preferred brilliance); or (2) judgments are made on fixed stimuli (*e.g.*, the observer judges which of several intensities of light is preferred). It will be noted that these procedures are modifications of the familiar psychophysical methods of average error and constant stimuli.

It is hardly possible at the present date to undertake an elaborate presentation of results in this field. Rather will the discussion be restricted to the accomplishment of two aims. First, in order to indi-

[1] The substantial equivalent of a chapter written for *Psychotechnology and Psychological Practice*, edited by Douglas H. Fryer and Edwin R. Henry, scheduled for publication in 1942 by Farrar and Rinehart. Pre-printed by permission.

cate the opportunities for research, a brief review will be made of some of the problems that have been studied. Then, one study will be briefly summarized as an illustration of the experimental procedure outlined above and as an example of the type of results that are obtainable.[2]

Illustrative of work in the visual field are the experiments of Hunton D. Sellman at the State University of Iowa, whose interest in the solution of such problems is that of one who is concerned with the lighting of plays in a university theater. One of the investigations was concerned with the hues and brilliances preferred by observers as background colors for dramatic scenes of various types. Another approach involved similar measurements, but in relation to the lighting of the individual actor's face and body. An example of one of the current projects is a study of the recognition of an actor's facial expression as a function of the angle of spotlight illumination. Although this work has been restricted to lighting, it suggests that experimental aproaches to other visual aspects of dramatic production are also possible. Stage composition may be cited as one aspect that would benefit from a few experimental facts. Posture and movement are others.

On the auditory side mention may be made of the informal experiments of Harold Burris-Meyer of Stevens Institute of Technology, who has used controlled sound in a number of finished dramatic productions.[3] Through the use of modern electronic control he has found it possible to heighten the illusion of realism in many ways; by controlling the apparent distance and direction of the sound source, for example, as in a play requiring the noise of a circling airplane, or by supplying reverberation suitable to the locale, as in a dungeon scene. Quality distortion was employed a number of times, as when the ghost of Hamlet's father was caused to speak with an electronically modified voice that presumably suggested his sepulchral origin. That sound may serve as an independent stimulus was demonstrated in other plays. In one expressionistic production a warble-tone, gradually raised in frequency and intensity, was used throughout a certain scene as a device to increase the agitation of the audience. Especially interesting is the report that in another play it was found possible to exert arbitrary control over the posture of observers simply by raising or lowering the intensity level of the background music. Although quantitative data on audience reactions were not secured, such phenomena are clearly amenable to measurement.

The author and his colleagues have been experimenting objectively with the voices of actors for a number of years.[4, 5, 6, 7, 8] As a part of this work investigation has been made of such problems as the vocal expression of emotion, the pitch and duration changes during rehearsal, the vocal characteristics of professional actors and actresses, the nature of emphasis in acting, the preferred rates of speech, the preferred pitch levels, the characteristics of pitch variability. In most of these studies the methodology of experimental aesthetics was employed.

[2] It is not the author's intent to suggest that the investigations mentioned comprise all the experimental work in this field. The selection is meant to be representative rather than exhaustive and the many other contributions have not been overlooked.

[3] Harold Burris-Meyer. "Sound in the theatre." *J. Acoust. Soc. Amer.*, XI (1940), 346-351.

[4] Milton Cowan. "Pitch and intensity characteristics of stage speech." *Arch. Speech*, I (1936), Suppl.

[5] Ruth Ortleb. "An objective study of emphasis in oral reading of emotional and unemotional material." *Speech Monog.*, IV (1937), 56-68.

[6] Wallace A. Goates. "An objective study of pitch changes in the voices of actors during rehearsal." Ph.D. Dissertation, State University of Iowa, 1937.

[7] Grant Fairbanks and Wilbert Pronovost. "An experimental study of the pitch characteristics of the voice during the expression of emotion." *Speech Monog.*, VI (1939), 87-104.

[8] Grant Fairbanks and L. W. Hoaglin. "An experimental study of the duration characteristics of the voice during the expression of emotion." *Speech Monog.*, viii (1941) 85-90.

That is, the physical attributes of the voice were measured and judgments were made by observers. In a few of the studies, such as that of the professional actors, aesthetic preference was inferred, rather than demonstrated experimentally.

A Typical Experiment

One investigation that typifies the principles of experimental procedure in this field is of especial interest both to dramatic artists and to psychologists. This experiment (see footnotes 7 and 8) attempted to supply a partial answer to the following general question: What vocal attributes characterize recognizable simulations of emotions by actors? Specifically, what are the pitch and duration characteristics of certain specific emotions? Of obvious importance in a study of "recognizable" emotional expression is control of the verbal context, so that audience recognition is not based upon the meaning of the words spoken. At the same time, it is desirable to study connected speech rather than spoken nonsense syllables, letters of the alphabet, or some other type of material without specific verbal meaning. For these reasons a short passage was written which could assume various meanings according to the manner of vocal interpretation. After many attempts the following was judged to be acceptable:

> There is no other answer. You've asked me that question a thousand times, and my reply has always been the same. It always will be the same.

Six versatile amateur male actors served as subjects. After one week of practice each actor repeated the passage five times, expressing in turn *contempt, anger, fear, grief* and *indifference*, the emotions selected for study. High quality phonograph recordings of the readings were made.

The Judgments of Observers.—Following the outlines of this type of experimentation, as discussed above, a major feature of the procedure was to determine the reactions of observers to the simulations. In this particular experiment a problem of primary interest was the readiness with which observers could identify the intended emotions. It was considered that solution of this problem would supply answers to two crucial questions: (1) Are the recorded simulations typical examples of the intended emotions? (2) What differences in typicality exist among the individual simulations? Answers to these questions are obviously essential to an evaluation of the results of physical analysis of the portrayals, the other major aspect of the study.

The following technique of observer-identification was employed. The recordings were played in random order before a group of 64 young adults. The members of this group were provided with a list of 12 emotional states: *amusement, anger, astonishment, contempt, doubt, elation, embarrassment, fear, grief, indifference, jealousy, love.* As each recording was played the observers, individually, selected from this list the term which named the simulated emotion most accurately. They were not told which of the 12 emotional states were being simulated, and were prevented from deducing this by the introduction of ambiguous simulations throughout the random order. By means of this procedure it was possible to determine the relative effectiveness of the simulations as indicated by the percentage of correct identifications. Thus, for example, a portrayal of anger that was identified correctly by 95 per cent of the observers was considered to be a more typical portrayal of anger than one recognized by only 55 per cent. The top row of Table I presents such percentages for the five emotions, the six simulations being grouped. Since these values are uniformly

TABLE I

PITCH AND DURATION MEASUREMENTS OF SIMULATIONS OF THE EMOTIONS
(All values are means unless otherwise indicated.)

	Contempt	Anger	Fear	Grief	Indifference
Correct Identifications (%)	84	78	66	78	88
Pitch Measurements					
Median Pitch level (c.p.s.)	124	229	254	136	108
Total Pitch Range (tones)	10.5	10.3	11.2	9.0	7.8
Extent of Inflections (tones)	2.2	2.6	2.3	1.7	2.0
Extent of Shifts (tones)	2.3	2.3	2.7	2.0	1.6
Rate of Pitch Change (tones/sec.)	16.8	25.6	19.0	15.6	16.6
Duration Measurements					
Rate (words per minute)	116	190	202	129	209
Duration of Phonations (sec.)	.59	.40	.38	.40	.38
Duration of Pauses (sec.)					
Within Phrases	.16	.10	.09	.19	.09
Between Phrases	.97	.64	.60	1.31	.62
Percentage of Total Duration					
Phonation	67	69	69	53	71
Pause	33	31	31	47	29

high it is apparent that the recorded simulations as a group are satisfactory examples of the five emotions. Individually the portrayals ranked from 98 per cent to 33 per cent, but only two were identified by fewer than 50 per cent of the observers. It may be noted in passing that these values are somewhat higher than those usually found in studies of recognition of emotions from facial expression, suggesting that the voice may have greater symbolic value in this regard, since it is not believed that the present technique renders identification any easier. It also will be observed that the five emotions varied in identifiability, which suggests that certain states are more readily simulated and/or can be more easily identified than others. The present experiment was not arranged to settle the latter problem, however.

The Results of Physical Analysis.—The physical division of the experiment consisted of determination of the pitch and duration characteristics of the simulations. This was accomplished by means of phonophotography from the phonograph recordings and measurement of the fundamental frequencies of the sound waves. The major results are presented in Table I.[9]

A number of the characteristics of the five emotions are revealed in this table, and it seems reasonable to conclude that these characteristics play an important role in identification of the simulations by observers. Obviously, however, they are not the only identification clues. It is almost certain that intensity and voice quality, as well as other aspects of pitch

[9] These values are arithmetic means of the six individual simulations of each emotion, except for the use of the median as a measure of pitch level. The terms used in Table I are defined as follows: *Cycles per second* (c.p.s.) designates the frequency. A *tone* is the "full step" of musical parlance, a frequency difference of approximately 12 per cent. *Pitch level* is the average frequency used in a given sample of speech, while *total pitch range* refers to the difference between the highest and lowest pitches used and is expressed in some musical scale unit. An *inflection* is a continuous upward or downward pitch movement; a *shift* of pitch is the change which takes place between the last pitch preceding and the first pitch following a pause. *Rate of pitch change* is measured by dividing the extent of an inflection by its duration; it describes the abruptness of an inflection and should not be confused with the next item in the table, *rate* in words per minute. A *phonation* is an uninterrupted vocal sound.

and duration, also have symbolic value. Without analyzing the data in detail, attention may be directed to some of the more striking features. Contempt is seen to be most notable for its extremely slow rate (the average for oral reading of factual material is approximately 165 words per minute) and for phonations of long duration. In addition, it is worthy of note that this is the only one of the five emotions in which a wide total pitch range is used at a normal pitch level. The average simulation of anger employed a high pitch level, wide inflections, an extremely rapid rate of pitch change, and rapid rate in words per minute. The highest pitch level, widest total range and the widest pitch shifts were found in fear, and the mean rate also was very rapid. The distinguishing characteristics of grief are observed to be narrow inflections, very slow rate of pitch change, slow rate in words per minute and long pauses, particularly between phrases. Grief is especially interesting in regard to the last item of the table, which expresses the proportionate division of the total speaking time into sound and silence. In grief these mean percentages are 53 and 47, respectively, while in the other emotions, and in oral reading of factual material, the proportions are approximately 70 to 30. In fact, the pause time actually exceeded the phonation time in three of the six individual portrayals of grief. The vocal symbols of indifference apparently are low pitch level, narrow total range, narrow pitch shifts, and rapid rate in words per minute. If the five emotions are compared with respect to pitch level the differences are seen to be remarkable. Anger and fear, with medians of 229 and 254 c.p.s., respectively, are in the neighborhood of the average level employed by adult females in factual speech. Contempt, grief and indifference, however, are approximately one-octave lower, at a level more typical of male speech.

A few other aspects of pitch are not revealed by the data of Table I, but were readily observable in the pitch curves.[10] Simulations of contempt showed comparatively smooth, gradual intonations, ending typically in extremely wide downward inflections, while the simulations of grief were notable for the long, sustained, slowly falling intonations of the phrases, and especially for the consistent use of pitch vibrato.

Some indication of the importance of these various characteristics is provided by consideration of two simulations of fear that were recognized by only 37 and 33 per cent of the observers. The first was remarkable for the wide dispersion of judgments. Although correct identifications were most frequent, it was judged to be a simulation of *astonishment* by 19 per cent of the audience and of *jealousy* by 14 per cent. The balance of the judgments were well distributed; in fact, *amusement* was the only label not applied to it by at least one observer. It was not surprising, therefore, to find that the measurements reflected a similar lack of definiteness. The other portrayal, recognized as fear by 33 per cent of the audience, was misidentified as *grief* by 64 per cent. Although it had some of the features of fear (a high pitch level, for example), certain typical characteristics of grief, such as a slow rate and consistent vibrato, were more prominent.

In summary, the experiment has revealed that actors can produce vocal simulations of emotions that may be identified by observers with a high degree of reliability even when all non-vocal clues are excluded. Since acoustical measurements disclose that such simulations of several emotions exhibit certain marked and consistent vocal differences, at least

[10] Plots of the consecutive pitch changes that take place in time.

in pitch and duration, it may be concluded that an actor employs what might be termed "distinctive vocal symbols" for the various emotions and that some of these symbols have been described quantitatively.

This study has been reviewed in detail in order to illustrate a typical experimental approach to a dramatic problem. Together with other investigations such as those mentioned above it demonstrates that an experimental aesthetics of the theater, developing naturally out of the common interests of an art and a science, is both feasible and fruitful.

WHAT IS THE EFFECT OF PARTICIPATION IN EXTRACURRICULAR DRAMATICS ON SCHOLASTIC ACHIEVEMENT?

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THE following study developed from a practical problem which faces almost every director of dramatics. Most school administrators are primarily interested in the curricular life of their students and tend to act none too favorably toward extracurricular activities. Although there is to some extent a growing interest in activities such as dramatics, many dramatic directors while seated in either a Dean's or Principal's office, have had to answer one or more of the following questions: Doesn't the student fall behind in his academic work? Doesn't the time and energy demanded by the production of a play injure the student? Are you sure that dramatics isn't being overdone in our institutions? These are the practical questions which have made desirable the following study.

The primary object of this study is to determine whether participation in dramatics has any ill effect upon the student. There are many different approaches to this problem. One might, for example, study the effect of participation on health, absence from classes, student attitudes, emotional behavior, or scholastic achievement. No one can solve all of these problems. This particular investigation concerned itself with the single problem: the effect of participation in extracurricular dramatics on scholastic achievement.

In order to establish this relationship an analysis was made of students participating in dramatics at Purdue University. Further evidence on some of the matters investigated was established by a series of parallel studies conducted at the University of Wisconsin. The details of procedure, statistical treatment, and results, may be found elsewhere.[1]

Probably the best way to approach this problem was to establish a sequence for study which would answer some of the practical questions which a good many directors have felt were important. The following questions seemed to represent a logical approach. They were:

1. How much time do students spend in dramatics?
2. Are dramatic students as good students scholastically as other students in the University?
3. Does the amount of time spent in dramatics have any effect upon student grades?

[1] Dietrich, John E., "The Effect of Participation in Extracurricular Dramatics on Scholastic Achievement." *Studies in Extracurricular Activities I, Studies in Higher Education XXXIX*, Bulletin of Purdue University (1940).

4. Do students who participate in dramatics do better academic work in a semester when they are not participating?
5. What is the week by week effect of time spent in dramatics on student grades?

The group which was studied was composed of students engaged in the production of plays. They were members of Purdue Playshop, the extracurricular dramatic organization of the University. It is well to note that the dramatic group here studied was composed of both actors and backstage workers; that no member of this group received any academic credit for his contribution of time and energy; and finally, with the exception of one or two, this group was not composed of speech majors. These dramatic groups were compared with control groups which represented an equivalent sample drawn at random from the regular undergraduate enrollment of the University.

The method employed in answering this series of questions was to compare the dramatic and control groups in various ways using two indexes, the hour and the grade point average. The hour was used as an index of the amount of work done in dramatics. The grade point average was used as an index of scholastic achievement. This index expresses a ratio between the grades received and the academic credit hours.

This investigation covered the academic year 1938-39. During the first semester, *Room Service* and *Dracula* were presented. Each ran four consecutive daily performances. During the second semester two plays and a light opera were performed. The plays, *This Thing Called Love* and *Journey's End*, also ran for four performances, while the opera, *The Mikado*, ran only three.

Throughout the year the students kept a daily record of their work which was countersigned by a student committee head. For the first semester there were seventy-two dramatic students, and for the second semester seventy-eight. At the end of each semester the grade point indexes were obtained from the University records. Weekly quiz grades for a special dramatic and control group (see Question 5) were obtained from the records of the Chemistry Department.

Question 1. *How much time do students spend in dramatics?* This question has never been answered. It is important, however, as a basis for answering the other questions to find out how the student load is distributed. That is, does the student just before the production of a play devote a great deal more time to the production than he does during the interim between plays? To answer this question the total number of hours per week spent by all students together, and the average number of hours per week per student were calculated (Figures 1 and 2). As was to be expected, the total man hours were heavily concentrated in those weeks immediately preceding the production of a play. However, the factor which is of greater interest to us in studying the effect upon the student, is the average hours per week per student (Figure 2). This graph indicated that though there was some increase in the hours of work per student, the increase in total hours was chiefly the result of adding new workers. This means then, that the students evidently did not lose sight of the fact that they were coming to school for an academic as well as an extracurricular education.

Question 2. *Are dramatic students as good students scholastically as other students in the University?* Another problem of basic interest is to discover whether students who engaged in extracurricular activities, such as dramatics, were, as a group, equal to, above, or below the par in scholastic achievement as

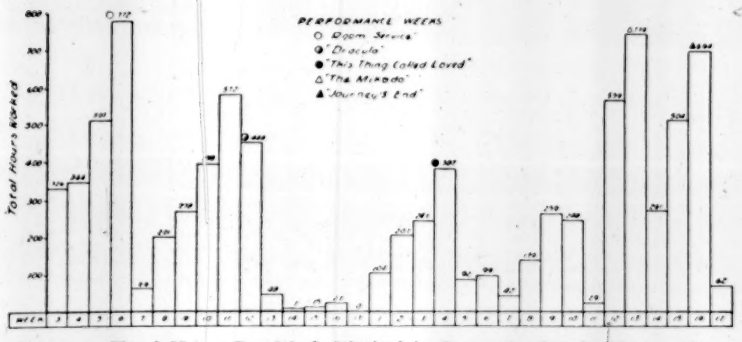

FIGURE 1. Total Hours Per Week Worked in Dramatics for the Year 1938-39

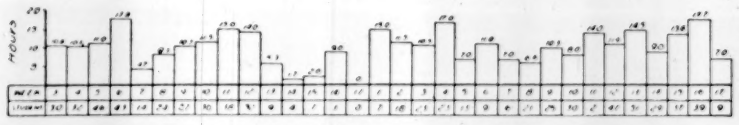

FIGURE 2. Average Number of Hours Worked Per Week Per Student for the Year 1938-39

set by their fellow students. The answer to this question involved a comparison between students participating in dramatics during the period studied and other students during the same period. The comparison was made on the basis of the average grade point index for the dramatic group and the average grade point index for a similar control group. It was found during the first semester that the grade point index for the dramatic group was 4.03, while the grade point index for the control group was 3.75. The difference between the averages for the two groups was .28, which would suggest that the dramatic group was superior to the control group. A statistical check further validated this conclusion by indicating that 99% of the time, if equivalent samples are taken, the dramatic group would stand above the control group in terms of scholastic achievement.

Similar data were worked for the second semester. Here the chances for a real difference in favor of the dramatic group were 100%. Thus it would seem that despite the work in dramatics the group so engaged is superior in scholastic achievement during this period to a similar group not working in dramatics. This situation may be partially explained by the eligibility requirements which are imposed upon the students working in dramatics.

Question 3. *Does the amount of time spent in dramatics have any effect upon student grades?* With Questions 1 and 2 acting as background material, we are now ready to determine the actual effect of time spent in dramatics upon the student. The practical problem is to observe whether there is any point at which the amount of participation becomes too great and a disastrous effect results, i.e., it is conceivable for example, that 10 hours per semester might have no effect upon the students' grades while 50 hours per semester might seriously hamper the student. It was to discover this that the present analysis was made.

A study was made of the relationship between the averages of the grade point indexes for three groups working in dramatics, divided upon the basis of the number of hours worked. The distribu-

tions showed that the range for the first semester was from 4 hours, the least worked, to 205 hours, the largest number of hours worked by any student. The range for the second semester was from 4 to 206 hours. The students for each semester were divided into three numerically equal groups. They were: Group I, the largest number of hours; Group II, a moderate number of hours; and Group III, the smallest number of hours worked.

For the first semester it was found that the group which had worked a moderate number of hours (36-70) had a slightly higher average than either of the other groups. In the second semester the group that worked the greatest number of hours (75-206) had a slightly higher average than either of the other groups. A check was made each semester to determine whether or not the differences between the averages for the three groups were statistically significant (Tables I and II). In no case was the difference found to be significant. The slight differences found between the averages of the grade point indexes were largely due to chance.

However, each semester the above relationship was further checked by computing a coefficient of correlation. The coefficient for the first semester was $-.087$ with a probable error of .079 (almost as large as the coefficient). For the second semester the coefficient was .029 with a probable error of .078 (larger than the coefficient). This indicates that there is no consistent relationship between hours spent in dramatics and student grades.

Thus, approaching the problem from two different points of view it would seem that the amount of time, be it large or small, spent in dramatics has no systematic beneficial or deterimental effect upon the student's scholastic achievement. Without doubt there will be individuals for whom a large number of hours in any extracurricular activity would produce an unfortunate effect upon their grades. But it is particularly interesting to note from the above analysis that, at least for the group studied under the

TABLE I

COMPARISON OF THE AVERAGE GRADE POINT INDEXES OF THREE GROUPS OF STUDENTS DIVIDED IN TERMS OF THE NUMBER OF HOURS SPENT IN DRAMATICS (First Semester)

Group	Diff. in Average	PE Diff.	Diff. / PE Diff.	Chances in 100 for sign. greater than pure chance
III–I	0.166	.129	1.28	30
III–II	—0.042	.119	.35	9
II–I	0.208	.130	1.59	35

TABLE II

COMPARISON OF THE AVERAGE GRADE POINT INDEXES OF THREE GROUPS OF STUDENTS DIVIDED IN TERMS OF THE NUMBER OF HOURS WORKED IN DRAMATICS (Second Semester)

Group	Diff. in Average	PE Diff.	Diff. / PE Diff.	Chances in 100 for sign. greater than pure chance
III–I	0.109	.096	1.34	27
III–II	0.054	.148	.36	9
II–I	0.055	.145	.38	10

existing conditions, the popular impression that to engage strenuously in outside activities spells disaster is incorrect.

Question 4. *Do students who participate in dramatics do better academic work when they are not participating?* Perhaps the reason why time spent in dramatics has no effect upon grades is that the group so engaged, being a superior group (Question 2), is able to compensate for the drain upon their energy. It is then of interest to determine whether those same dramatic students might not be even more superior if they were not working in dramatics. This question may be answered by comparing the grade point indexes for the semester worked with those obtained in a semester not worked. The averages of the grade point indexes for a group of 61 students who worked one semester and did not work the semester preceding or the semester following were computed. It was found that the average for the semester in which the students worked was somewhat above that for the semester not worked. That is, uniquely enough, this group seemed to be more superior when they *were* working in dramatics. A statistical analysis, however, indicated that the difference between the averages was not significant. From this the conclusion may be drawn that these dramatic students were *not* more superior individuals scholastically when *not* working in dramatics.

Question 5. *What is the week by week effect upon grades of time spent in dramatics?* If there is no observable relationship between participation (Question 4) or the amount of participation (Question 3) and the grade point index, does this mean that though the students fall behind during the semester they increase their effort and regain a normal position before the end of the semester? To answer this question we may examine the relationship between hours spent in dramatics and grades received on weekly quizzes. It should be noted that the dramatic group used in this particular analysis was rather small, 18 students. For this reason any conclusion must be qualified.

The averages of the weekly quiz grades in a beginning Chemistry course for the dramatic group were computed and compared graphically with a control group taking the same course. A graphic representation indicated that the dramatic group stood, with one exception, above the control group. And the averages of the quiz grades were higher for the dramatic group in those weeks when the hours worked were the greatest, i.e., the students made better grades in their chemistry quizzes than their classmates in those weeks just preceding a show. Thus it would seem that hours worked in dramatics have no observable effect upon weekly quiz grades.

At the University of Wisconsin a series of parallel analyses was made. The situation here was somewhat different in that only student actors were involved, and the study covered a ten year period. The control group was composed of the entire University undergraduate enrollment. The results of these studies served to emphasize the conclusions drawn at Purdue University in answer to Questions 2 and 4. These results briefly were, (1) that the Wisconsin group also proved itself to be superior in scholastic achievement, and (2) that this group was not more superior scholastically when not working in dramatics.

Summary

What is the effect of participation in extracurricular dramatics on scholastic achievement? We find that at Purdue University in the academic year 1938-39, the following observations may be made.

1. Students spend from as little as 4 hours per semester to as much as 206 hours per semester working in the

production of plays. There is a large increase in the total man hours just preceding the production of a play. This increase in hours is compensated for by an increase in the number of workers rather than an appreciable increase in the hours worked by the students.

2. The dramatic students seem to be better students scholastically than those individuals not participating in dramatics. This conclusion was substantiated by a similar study conducted at the University of Wisconsin.
3. Dramatic students do not seem to be systematically affected either beneficially or deterimentally by the amount of time contributed to this activity.
4. Dramatic students do not seem to do better work in those semesters in which they are not participating in this activity. This conclusion was also emphasized by a like study at the University of Wisconsin.
5. The dramatic students do not seem to fall behind during the semester only to catch up before the final grades are recorded.

If the evidence supplied by these studies can be applied generally, the proper answer to the Dean is that this problem can't be solved by rules and regulations affecting the group. The solution would be to have those who are in charge of dramatic activity be responsible for removing from the group those few individuals upon whom participation seems to have an unfortunate effect.

It would be of interest to discover whether a similar situation exists at the secondary school level. For certainly, if extracurricular dramatics continue to increase in social importance in our schools and on our campuses, this problem of its effect upon the group is worthy of further study.

WHAT HAPPENS TO COLLEGE DRAMATICS STUDENTS?

ROBERT GATES DAWES
Ohio University

THE study of theatrical production in American colleges and universities is a many-faceted phenomenon. The dramatic curricula of the various institutions which offer courses in the theatre or in dramatic arts range from the traditional course in Play Production to an extensive curriculum of forty or fifty different courses in every conceivable phase of drama and its presentation in the theatre.

The great majority of the institutions of higher learning, however, can boast in their academic bulletins of but one practical course having to do with the theatre. Though the English Department may offer several courses in sequential periods of the drama as literature, the nationally popular one course in Play Production is supposed to acquaint students enrolled therein with every phase of the preparation and production of a play in one or two short semesters. These courses are usually offered by instructors in the English or Speech department who possess the training, or often, merely the interest, to teach such a course.

What does one course in Play Production do for a student? What does the student who takes such a course do with his training, when he is graduated? It is not enough to say that his vicarious experience with the theatre provided by this dramatic catch-all has touched his life with magic and beauty. In the majority of instances it has probably provided little more than a three-hour elective.

But just as these introductory courses are the means of introducing some students to the activities of their college's producing dramatic group, so do they stimulate others to continue their work in theatrical work in one of the country's well-equipped universities. Moreover, it is because of such students, and their ever-growing demands, that the theatre is receiving increasing academic consideration, but recently won for Music and the Space Arts.

The collegiate instructor in the dramatic arts is presented with a complex task. Though he must attempt to inculcate the "how" and the "why" concepts of theatrical theories and skills, he usually strives to do more. He is interested in offering his students an opportunity to learn the devious development of the many elements of dramatic production. He works to provoke in his students' minds a willingness to challenge existing techniques in the light of the contemporary effectiveness.

Objections of "Professional" Schools

There has been some recent condemnation of the academic type, so called, of dramatic arts instruction. The professional trade schools, for the most part staffed with practitioners of the dramatic arts who have ceased to be useful to the commercial theatre, if they ever were useful, have derided the university training as impractical and excessively theoretical.

The professional schools have affirmed that their purpose is to train students to become practitioners, and that the only effective means to this end is to instruct students in the techniques of the art. In other words, they have contended that instruction in skills, in the process, was the proper means to the desired end. The result has been that the instructor has usually been content to instruct the neophyte in dramatic techniques as practiced by the instructor, frequently in a previous day.

Recently, the scarcity of the wealthy dilettante and the increasing competition offered by the universities have encouraged the trade schools to present themselves as teacher-training institutions as well as art academies. They refuse to admit the incompatibility between the approach of the trained and interested teacher, and that of the practical man of the theatre who rarely possesses the training and ability, let alone the inclination, to become a teacher whose pleasure is the success of his students, and not the plaudits of the audience. The practitioner is usually too definitely engrossed in his own creative activities to become an able pedagogue.

Aims of Academic Curricula

That the campus theatre and the university curriculum have had some success in training theatre practitioners is attested by the ever-growing number of college and university men and women who are writing, acting, designing, directing, and even producing plays in the commercial theatre and in community, college, and high school dramatic organizations. Whether the number is significantly large is a moot question. The professional belittles the academic product by speaking of percentages and enrollments, but the professional insists on believing that every college student who takes a course in any subject remotely concerned with the theatre has but one aim in life, and that aim is to have his name appear in Broadway lights.

The true situation is demonstrably quite different. Of the thousands of college students who elect to enroll in theatre courses, a relatively small percentage are consciously or unconsciously concerned with a Broadway career. It is difficult if not impossible for the professional to understand the inference of the

term general culture, but that is precisely what the majority of students seek in theatre courses.

Perhaps a better explanation of this much-misunderstood term can be presented by stating that the majority of students in this country who elect courses in the theatre have never seen a professional play. How could they, when most of them come from communities too distant from the few cities which still boast a fighting, if somewhat desultory "road season." These students seek information regarding the art of the theatre as they do regarding the art of philosophy or the science of government. The college theatre, an English instructor, the study of dramatic literature, present to them undreamed intimations of a phase of human activity which they know only as reflected in the motion picture and the Senior Play.

Results of Teaching

Many of the students wish to share their new found pleasures in dramatic activities with others, and they consequently become disciples of theatrical blessings for their uninitiated brothers. They go to organize and promote little theatres in their own communities; they prepare themselves to teach in the school systems. Many of them are ostensibly teachers of English, or Physical Welfare, or Social Scieñce, but they have prepared themselves, however inadequately, to bring to their respective schools, some knowledge of the theatre before unknown. That a special training in the opportunities and methods of the educational theatre could assist such students can not be contradicted; but relatively few schools are willing to pay for an instructor who is merely a "drama major." If the teacher can stage plays in addition to his regular teaching of French, English, or Industrial Art, he may receive some especial consideration. But seldom is that factor one of principle importance in his selection for a position.

Cognizant of the growth of the educational and community theatre, numerous collegiate Journalism Departments are encouraging their students to seek information about a phase of life they may some day be forced to "cover." At their advisors' suggestions, Journalism majors are electing introductory courses in dramatic production for the purpose of becoming conversant with the vocabulary of the theatre, and with the hope that they may be better able to write intelligently of the high school or club play to which they will probably be assigned by some future editorial boss.

Many students who are preparing to be speech correctionists elect to study a subject which is more and more acceptable as a therapeutic device in rehabilitating the speech defective, and the socially maladjusted individual.

The Future of the Majority

And still, to a great extent, the students in the theatre classes will become physicians, and lawyers, and salesmen, and wives and mothers. They may or may not continue their interest in things dramatic after college. But most of them will see to it that their children know something about the theatre, and those who sit on local school boards will demand dramatic activities for their community schools.

A surprisingly large number will have received from their participation in acting or crew work, or directing, an ability to work with other people, a capacity and willingness to subordinate their own interests to the welfare of the group, and a desire to work (often with little if any material recognition) to give others pleasure. Most of them will do what they can so that that social phenomenon of civilized man called the theatre continues to live and, with their assistance, to prosper.

A MUNICIPAL THEATRE

DINA REES EVANS
Supervising Director, Cain Park Theatre

THE City of Cleveland Heights, an independent residential suburb of Cleveland, is leading the way in what is probably the next step in American theatre. It owns and operates its own plant as part of the municipal recreation program. The City Council takes an active interest in the policy and program of the theatre, while the City Finance Department handles all expenditures. The staff of the theatre is directly responsible to the Mayor and Council, not to a committee of citizens or a board of directors as in the usual "community" enterprise. In Cleveland Heights theatre is definitely a municipal function.

Cain Park Theatre lies in a section of the wooded ravine which runs like a ribbon through the heart of the city. Eight years ago, when the ravine became a Park, it was named after Frank C. Cain, who has now been mayor of the city for twenty-seven years. After seeing a production of *Midsummer Night's Dream* on the unimproved hillside Mayor Cain was inspired to build an out-door stage and auditorium. To quote him from a newspaper interview of May 27, 1938: "The City had no funds for that, but we did have a few second-hand bricks, some used good lumber, some plumbing supplies, and a little sewer pipe. This was before the days of W.P.A., but there were men who needed work. The Soldiers and Sailors Relief Board let me have about a dozen men to start, and off and on since then we have had an average of twenty workmen daily. . . . So the theatre building has gone along (over a period of four years) in simple fashion and with extreme economy. W.P.A. has provided gradings and landscaping. Trees and shrubbery have been provided by John D. Rockefeller, Jr. How much money has been put into the theatre, I would scarcely attempt to say, but by far the greater part has been labor. For Cleveland Heights it has meant an expenditure of a very few thousand dollars."

The theatre with its related buildings occupies about four acres midway in the Park. The stage opening is 82 feet and it has a depth of 80 feet with a large concreted area back stage for the building and handling of scenery. Three light towers on either side of the stage and the auditorium provide mounting space for the lights, which are operated from a central room located "out front." A curtain of lamps, reflected toward the audience, raised and lowered by motor, indicate the end of an act and shield the crew while they change the sets. Scenery, for the most part, is built on dollies and rolled into position. An excellent sound system amplifies the voices of the actors and makes it possible for every person in the audience to hear every word without effort—a great improvement over the average indoor stage.

The auditorium seats three thousand comfortably, although over four thousand children were packed in for a single performance of *Tom Sawyer*. Foundation for the seats consists of curving rows of concrete forms which rise in fan fashion from the orchestra pit and occupy the northern slope of the Park ravine. To the concrete forms are attached carefully designed, removable wood benches with comfortable backs, allowing twenty inches of seating space for each person, affording a three foot space from the back of one row of seats to another, and ex-

tending up the hillside in a five inch higher elevation for each row. Extending the entire width of the auditorium at the rear, is a building with a façade of columns that completes the auditorium unit in a decorative manner and provides a shelter area 100 by 40 feet for lectures, class work, rehearsals, and arena-type colonnade productions. At the left of the auditorium another covered area, known as the Terrace, is equipped with refreshment booths and serves as a promenade between acts and as an additional place for work during the day.

Four brick buildings back stage provide space for offices, dressing rooms, shop, costumes, properties, etc. By the 1942 season three more buildings will be added to take care of the rapidly expanding work of the theatre. One will be an administrative building, one a children's theatre, and the other a series of dressing rooms to replace the row of picturesque voting booths now in use. It all adds up to a very beautiful and practical outdoor summer theatre.

So much for the physical plant. It is unique, I think, but not so important as the idea behind its operation. Mayor Cain, whose enthusiasm for the theatre is that of a spectator only, wants to provide for his community good wholesome entertainment at a very low price and a cultural playground for the talented young people with a yen for the theatre. In his own words, "We provide tennis courts and a swimming pool for the children; why shouldn't the City do something by way of recreation for the adults?" And again, "We're not interested in making money. We just want to see those seats filled with happy people enjoying a good show." The actual operation of the theatre he good naturedly leaves to the staff with the admonition that the interest of Cleveland Heights must be served first and then we may welcome the outsider.

Actually, while still fulfilling its original purpose, Cain Park Theatre is much more than a community enterprise or a straw hat venture. Already, after four years' existence, it is recognized as one of the permanent institutions of Greater Cleveland and has the wholehearted support of the metropolitan newspapers, radios, and public-minded men and women. The reason for this recognition lies in the clearly defined policy of the staff toward the program. Our standards are set, not by Broadway, but by the university and college drama departments. As workers in the educational theatre we are aware of hundreds of excellent, talented, well trained young men and women who are annually graduated from courses in the Arts of the Theatre. The great majority of these young people never head toward Broadway or Hollywood. We therefore invite these college drama students, when recommended by their directors, to join our acting company. It would be just as easy to get actors from Broadway, for there are plenty of them out of work, but we prefer the students, preferably graduates, who come to us for experience and further training under new directors. As a result we have gathered together during the past two summers a remarkable company, professionally trained in the best drama departments of the country, splendid persons as well as good actors. Not a long-haired, lavender-hued one in the lot! Bernard Szold made the public statement that he was convinced that "nowhere in America, not even in Hollywood, could be found assembled in one spot so much genuine talent." Our directors are university and community theatre men with the "regional" rather than the Broadway point of view. Our technical director serves in the same capacity during the winter at Western Reserve University. Every phase of the theatre is operated from this educational standpoint. The result has been

automatic. The productions have the same vitality and experimental approach that one finds in the best college theatres. They are not amateurish in the usual community theatre sense. The competition for parts has been keen—the star students from Carnegie Tech vying with the best from Texas, or Florida, or Iowa, or Minnesota. The audiences have learned to expect a smooth performance, properly acted, staged, and mounted. They are seldom disappointed. The idea works.

To operate a nine weeks summer season with a new bill each week requires a rather large and competent staff. The writer, as supervising director, is respsonsible for the general policy of the theatre, the selection of the plays, the scheduling of the program, the appointment of the personnel, and contact with the public. William R. Winters, as manager, handles the business transactions and superintends the physical plant. Gerard Gentile, of Western Reserve University, designs and constructs all scenery with a paid crew of from twelve to fourteen college trained men. John Hulburt, Allegheny College, directs the light and sound crews and serves as general production co-ordinator; Marie Gentile, costume director of the Cleveland Play House, handles the costumes; June Abel, with an M.A. from Western Reserve, heads the "prop" crew. One union electrician is employed in the light booth. He is the only man who holds a union card out of the seventy-five workers on our payroll. Our publicity is handled by a downtown firm, Farnham and Chilson Publicity Agency. J. Pat O'Keefe, of the University of Texas, has a year-round job on promotion. He handles the advance sale of season tickets. As head secretary in the office Anne West, casting secretary during the winter at the Pasadena Playhouse, supervises the work of from two to five assistants. This group forms the permanent staff of the theatre.

Directors and company change somewhat with the season. Sydney Spayde, of the Kalamazoo Civic Theatre, has been with us three years and will return in 1942. Bernard Szold, formerly of the Petite Theatre, New Orleans, now supervising director of play production in the military camps of the West Coast, has spent two seasons at Cain Park. Dr. Walther Volbach, who in pre-Nazi days directed in the state and city owned theatres of Germany, staged a beautiful production of *Cradle Song* last year. Nadine Miles directed a modern version of *Julius Caesar* in 1940. Edwin C. Duerr, formerly of Stanford, now at Western Reserve, is at work on three musical shows for the coming season in co-operation with Handel Wadsworth, director of the Cleveland Light Opera Association.

What plays have been presented? Mr. Spayde's most brilliant productions have been *Peer Gynt, Elizabeth the Queen, Journey's End, The Importance of Being Earnest, Mary of Scotland, Of Thee I Sing, Prologue To Glory,* and *Knickerbocker Holiday.* Mr. Szold started out with the spectacular *American Way,* followed by *Street Scene.* His *Macbeth* in modern dress was the sensation of 1941. *Abie's Irish Rose* drew a record attendance, 14,000 in a four nights run. Musical shows other than those mentioned include *Bohemian Girl, My Maryland, Chimes of Normandy,* and *Chocolate Soldier.* Most scintillating of all was *Divorçons,* which closed the 1941 season. In the lead was Marta Abba, the Italian actress who won American fame in *Tovarich.* Miss Abba is married to Severance Millikin, scion of one of Cleveland's most distinguished families. They live in Cleveland Heights. This production drew, of course, a socially glittering audience, which expressed warm approval not only of Marta Abba but of the supporting cast.

This cast of *Divorçons* is so typical of the Cain Park policy that it is significant to enumerate the players and source of their training. Playing opposite Miss Abba was Whitfield Connor, employed by Detroit's WJR, graduated from Wayne University, M.A. from Michigan. The third part of the triangle was carried by Robert Fryer, graduate of Heights High School and Western Reserve, now teaching dramatics in Shaker Heights High School. Others playing excellent roles were Kenneth L. Graham with degrees from Iowa and Northwestern, now on the teaching staff of the University of Minnesota; Susan Shafer, from William and Mary, now at the Play House; Doris Bloomberg and Marvin Einhorn from Carnegie Tech; Imogene Bliss from Max Reinhardt's School; Dale Conard from the University of Minnesota; Whit Vernon from Notre Dame; Robley Evans, University of Iowa; Bert Goldman and Frank Stevens, graduates of Heights High School, now at Tech. Mr. Szold, who directed, and Sydney Spayde both played bit parts. And finally Frank Monaco, famous restauranteur of Cleveland, added a realistic touch by training the waiters of the French restaurant and himself playing the Maitre d'Hotel!

In addition to the weekly program of Sunday Evening Community Hour and Wednesday through Saturday performances, Cain Park operates three schools of the theatre. Originally instituted for the purpose of furnishing employment for the acting company, they have grown into a vital part of the theatre and have become an important service to the community. First there is the Children's School with which Kenneth Graham had such spectacular success in 1941 that the next season will see him and his kiddies installed in a brand new theatre of their own which Mr. Graham himself designed with a feeling for Walt Disney, children, and the outdoors. So successful was the children's Theatre production of *Tom Sawyer* that Mr. Graham will produce *Peter Pan* as a major play during the last week in July, using both children and adults in the cast. A strong Women's Committee is back of the Children's Theatre which promises to walk off with top honors in point of real service to our own community.

The intermediate school offers to high school students courses in acting, history of the theatre, voice and diction, and make-up. It is taught by members of our acting company who have degrees from college drama departments. The advanced school for college people and adults is conducted by our directors. In its first season it attracted a surprisingly large number of students from various parts of the country as well as members of the little theatre groups of Greater Cleveland. People in the schools are of course eligible to try out for all parts in our plays and in addition take part in the more intimate Colonnade productions.

The Radio School, conducted by Whitfield Connor assisted by John Price, has been of very practical use. Not only does it offer theoretical training but actually presents weekly programs over the local Cleveland stations.

This gives a rather sketchy outline of the activities of this first municipal theatre. That the idea is sound is proved by the attendance. It jumped from a total of 45,000 in 1940 to 80,000 in 1941. The City expected to pay a deficit for a period of at least five years; the 1941 balance was definitely on the right side. The Community has accepted the theatre as its own. Greater Cleveland includes it in its cultural program. Newspapers and radio give it ample space. In short Cain Park has arrived.

Most important is the success of an idea—a municipal theatre that employs the young professional talent of the coun-

try. Here I think is the germ of the National Theatre. Other cities are already making plans to follow Mayor Cain's lead. We shall see winter as well as summer theatres owned and operated by the municipal government. Perhaps here will be an answer to the question of the colleges, "What shall we do with our drama graduates?" and to the community theatre's query, "How can we finance our productions?"

A STUDY OF VOICE MERIT

JOHN W. BLACK
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MERIT in the speaking voice generally is assumed to be determined by the preferences of listeners. Thus a so-called good voice is a matter of opinion, and the judgment is rendered the more valid when the opinion is a collective one. In working with group preferences, researchers in speech usually infer that the judgments of some observers are more valid than those of others because of factors of training or experience. Teachers likewise believe that students develop through study and practice a standard for evaluating the speaking voice. On the other hand, Lewis and Tiffin in an exploratory check found uniformity in the preferences of university sophomores, public school teachers, and graduate students and teachers of speech.[1] These investigators, however, were not primarily interested in quantifying the results of training or experience, their problem at the moment being only to find whether their observers were representative. Moreover, even their least trained group, university sophomores, had studied elementary speech. In several respects the investigation reported in this paper parallels the one by Lewis and Tiffin. The emphasis in the two, however, is decidedly different. The earlier study concentrated upon the physical characteristics of the preferred voice; this one concentrates upon the observers who determine the merit of the voice.

The primary aim of the study is to find whether the preferences of observers with respect to the voice, change as a result of a study of elementary speech in college. Secondarily, the investigation reports measurements of some of the physical characteristics of the voices under observation and makes note of some factors which seem to make up a preferred speaking voice. More specifically, then, in this experiment, group preferences with respect to six renditions of a single sentence were measured before and after the group studied Fundamentals of Speech, and the preferences were related to the physical factors of duration and frequency.

Six men, unacquainted with the observers, read the sentence: "Tomorrow evening at this time the famous physician Dr. J. O. Lee will speak to you upon a topic of vital importance." They practiced according to the instructions: "Read the sentence as well as you can and as though you were making an announcement to a class in this room." Phonograph recordings were made and the sentences were played back to college students before and after studying elementary speech. The recorded voices were reproduced in pairs, each voice be-

[1] D. Lewis and J. Tiffin. "A Psychophysical Study of Individual Differences in Speaking Ability," *Archives of Speech*, I, 1 (1934).

ing presented with each of the others, and to nullify an order effect the pairs were reversed.[2] Thus a total of 30 pairs was presented with no voice appearing in successive pairs. The student-observers were instructed: "You will hear a number of pairs of readings of a single sentence. Please indicate by the symbols 1 and 2 the better reading in each pair."

The indicated preferences were treated according to Thurstone's development of the method of paired comparisons (case V). This procedure establishes scale values for the items being judged and thereby denotes both order of merit (according to preference) and degree of relative merit. The scale unit is the standard deviation of the modal discriminal process. This was the method of the first part of the experiment, i.e., the relating of speech judgment and speech training.

For the second portion of the study, the matching of relative voice merit with vocal attributes, a method of sound-wave photography was employed. This procedure has been used extensively in past investigations, and most recently by Cowan, Fairbanks, Pronovost, and Curry. It provides for measurement of only frequency and duration elements. Hence, no account was taken of loudness and quality factors in the investigation.

The observers were almost entirely freshmen and all were in a college of 300 male students with average to superior social background. Fundamentals of Speech is studied by 90-95% of the students, i.e., all who do not pass a required speech attainment test. The class meets three hours a week for one semester, and students may enroll in it during either semester of their freshman year. Of the observers, 118 were enrolled in the class during the first semester and 66 during the second. The investigation extended over a two-year, or four-semester, period.

No isolated Control group was set up. However, it is possible to treat the initial preferences of the students who enrolled in the course during the second semester as the "after" judgments of a Control group, and compare them with the initial judgments of the first-semester group. For the sake of clarity one can assume that 184 students enrolled in college at the opening of the fall term. Of these, 118 chosen at random from the entire group enrolled in speech and simultaneously expressed their preferences with respect to the six voices. One semester later the remaining 66 students did likewise after having a semester of general college study with the exception of speech. These two sets of responses are quite similar to those of a Control group. If the numbers are sufficiently large the only difference between this procedure and the setting up of an actual Control group is probably a very minor one in view of the lapse of time between the theoretical "before" and "after" judgments. This difference is that in the method used the members of the theoretical Control group did not have the practice effect when they expressed their "after" judgments that they might have had if they had actually made the judgments at some time previously. The Experimental group, of course, did express their preferences on two occasions with a semester intervening.

The results of the judgments are shown in Fig. 1. Graph A, for example, shows the six voices as ranked by 184 students before studying speech. Voice 6 is judged as the best, Voice 1 as the poorest, and from the scale at the left the degree of relative merit of any of the six voices is apparent. Graph B presents the preferences of the group after studying speech. Graphs C and D represent the judgments of the Control group, explained above, C corresponding to the

[2] The only discernable effects of order were that when the better voices were in the same pair the preference was toward the second voice, and with the least preferred voices in a pair the preference was toward the first voice.

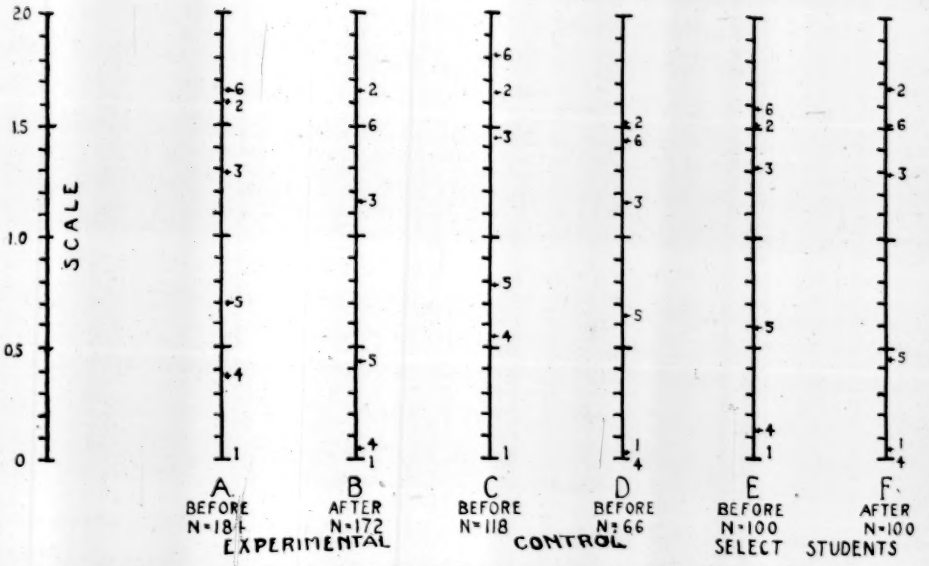

FIG. 1. Rankings and scale values of the six voices as determined by the Experimental group, Control group, and Select students. The most preferred voice is at the top and the least preferred at the bottom. The scale is in standard deviation units.

"before" and D to the "after" preferences. At the completion of the investigation the one hundred student-observers who had made the best records in the speech course were noted and their "before" and "after" preferences were isolated and treated as a unit. Their judgments appear in Graphs E and F.

Before making any interpretations from the Graphs it is necessary to study the reliability of the scale values. These values being in σ units and computed from proportions, their reliability can be determined through the relationship of the σ of the individual value and the standard error of the proportion.[3] In the instance of voices 6 and 3 in Graph A the chances are more than 999 in 1,000 that the indicated order of merit is not due to chance. This example is but one of the fifteen relationships expressed on Graph A, and each of the other Graphs has the same number. The problem, of course, is to discover what happens to these relationships in the Before-After series for the Experimental group (Graphs A and B), the Control group (Graphs C and D), and the Select group (Graphs E and F). Three possibilities suggest themselves as logical outcomes for the problem.

1. That the study of speech has no effect upon preference.
2. That the study of speech alters the order of preference.
3. That the study of speech increases the sensitivity of the student.

The first possibility is in keeping with the findings of Lewis and Tiffin. The second would be reflected by a change in the order of the voices on Graph B when compared with Graph A. The third possibility might result in the same order on Graph B that is shown on Graph A, but with significantly altered—probably increased—scale distances separating the voices.

A study of the data reveals that no one of the above conditions is completely

[3] The standard error of the proportion is computed from the formula $S.E._p = \frac{PQ}{N}$

satisfied, but that there are some approximations to them. Of the fifteen relationships expressed on Graph A, the judgments of the Experimental group before studying speech, fourteen are changed. including one reversal of position, after the semester of speech study. The reliability of these changes is indicated in Table I in terms of probability or the chances in one hundred that the altered relationship is a matter of chance.[4] Four of the changes, Voices 4-1, 5-1, 4-2, and 5-2, have less than one chance in a hundred of being the operation of chance. Others have less high levels of significance. Important observations can be noted with respect to the trends of the altered judgments. First, and with reference to the third possibility listed above, ten of the fifteen scale-separation distances are greater after the study of speech than they were before, and the four scale distances which are decreased are all ones which involve the same voice, Voice 1. Thus in the Experimental group the evidence shows that rather marked and consistent changes occurred coincident with the study of speech and of orders in keeping with the second and third possibilities listed above. Voice 1 is judged to be relatively better in comparison with all the other voices after the semester of study. Discriminal judgment or sensitivity to voice merit is increased by the study of speech. These are "directional" trends which are apparent on Graphs A and B and must be qualified by the quantitative indications of reliability in Table 1.

TABLE I

SIGNIFICANCE OF ALTERED RELATIONSHIPS IN GRAPHS A AND B OF FIG. 1

Relationship between voices	Probability that the change is due to chance
6–1	.10
6–2	.04
6–3	No change
6–4	.03
6–5	.14
2–1	.20
2–4	.01
2–5	.01
2–3	.04
3–1	.10
3–4	.08
3–5	.12
5–1	.00
5–4	.27
4–1	.00

In general the Select group made judgments before and after studying speech of much the same order and degree as did the entire or Experimental group.

The Control group, limited in size, made changes in preferences which were more difficult to catalogue than those of the Experimental group. Of first importance, however, is that a semester in college accompanied by no study of speech apparently produced some changes in preference with respect to voices, changes in some aspects similar to those exhibited by students of speech. This group also judged voices 1 and 2 more favorably with respect to the others in what would correspond to the "after" judgments on the part of a Control group. However, the Contral group did not follow the most important trend of the Experimental one, in that of the fifteen scale-separation distances which were altered in the one-semester interval (without speech), a majority were decreased at the end of the period. Thus, although there is evidence that preference may be altered by a semester of college experience there is no reason to believe that discriminal judgment or sensitivity is enhanced.

The second part of this investigation attempted to relate the reactions of the listeners with some of the aspects of speech. Fig. 2 presents pitch and time

[4] The reliability as expressed in Table I is computed with N equal the number of observers. Were N computed as the number of judgments (double the number of observers) the reliability of the values would be shown to be heightened considerably.

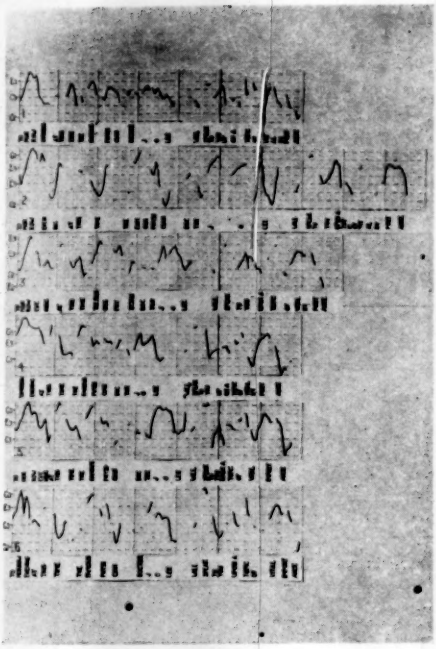

FIG. 2. Plots of frequency and duration elements of the six voices. Vertical lines denote seconds. Horizontal lines indicate semi-tones.

Graphs of the six sentences. The horizontal lines represent semi-tone divisions and the vertical lines denote seconds. Thus the first phrase in Fig. 2, Graph 1, "Tomorrow evening" has an inflection of four tones and a duration of .8 sec. The pitch data from these Graph are summarized in Fig. 3. Here the pitch range for each voice is shown on the vertical lines, matched to the musical scale, and the number of times a frequency is used is indicated by the horizontal proportions of the Graph.[5] In each instance the median pitch or key is noted. The pitch measurements are computed from average frequencies over intervals of 1/26 sec. and the number of such voiced intervals in each sentence is indicated by N. Fig. 3 offers little positive evidence for matching physical correlates and group judgment. The three most preferred voices, 2, 6, and 3 have keys both higher and lower than the others, substantiating earlier finds that key alone does not determine voice merit.[6] Functional range is somewhat more closely related to judgment in that the two most

[5] The semi-tone is the class interval. $C_0 = 16.35^{\sim}$.

[6] D. Lewis and J. Tiffin, *op. cit.* Elwood Murray and Joseph Tiffin. "An Analysis of Some Basic Aspects of Effective Speech," *Archives of Speech*, I, 1 (1934).

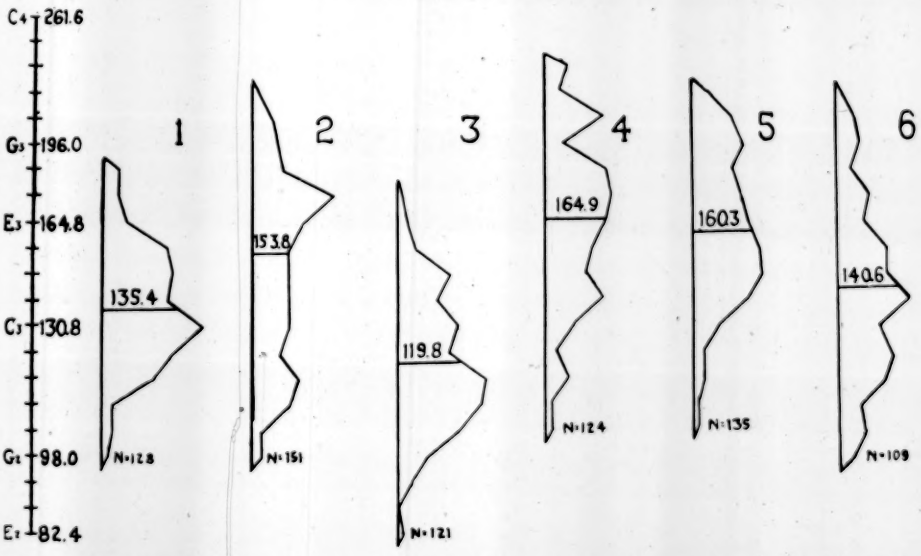

FIG. 3. Plots of the frequency data for the six voices. Vertical lines indicate frequency range, and horizontal proportions indicate the relative extent to which particular frequencies are present.

preferred voices have functional ranges of 5.5 and 5.7 tones respectively, the two largest in the group, and Voice 1, the least preferred voice, has the smallest functional range, 3.6 tones.[7] Intermediate voices, 3, 4, and 5, show no such one-to-one relationships between range and preference.

The measured quantities in the six voices are summarized in Table II. A cursory glance reveals that no single measure correlates perfectly with the preference either "Before" or "After." However, a grouping of the voices into two catagories, the "most preferred" (Voices 2, 6, and 3) and the "lease preferred" (1, 4, 5), and a comparison of the mean values for each group reveals that preference is accompanied by:

a. Greater total time.
b. Less proportion of vocalized time.
c. Greater av. duration of unvocalized time.
d. Greater total and functional pitch range.
e. Lower median pitch.
f. Larger total number of inflections.
g. Larger number of upward inflections.
h. Larger number and greater extent of shifts, both upward and downward.

In all, sixteen of the eighteen measurements are at this juncture discriminatory on the basis of conformity with earlier findings of the characteristics of preferred or better voices.

TABLE II

Measurements of duration and pitch elements of the six voices

	Voices					
Duration	1.	2.	3.	4.	5.	6.
Total time (seconds)	6.96	9.58	7.54	6.65	6.77	6.96
Per cent of vocalized time	.71	.61	.62	.72	.77	.60
Av. duration of unvocalized time (seconds)	.10	.17	.14	.12	.11	.12
Pitch						
Total pitch range (tones)	6.3	7.2	6.4	7.7	6.4	7.4
Functional pitch range (tones)	3.6	5.5	3.8	4.6	4.7	5.7
Median pitch (o.p.s.)	135.4	153.8	119.8	164.9	160.3	140.6
Number of inflections	32	33	28	25	23	25
Number of upward inflections	12	17	13	9	11	11
Av. extent of upward inflections (tones)	1.4	2.3	1.7	1.7	2.1	1.5
Av. rate of upward inflections (tones/sec.)	14.8	19.4	13.2	12.2	13.6	16.4
Number of downward inflections (tones)	20	16	15	16	12	15
Av. extent of downward inflections (tones)	1.6	1.9	1.4	1.8	2.2	1.9
Av. rate of downward inflections (tones/sec.)	19.8	16.8	19.0	17.8	16.2	22.8
Number of pitch shifts	12	18	18	14	11	19
Number of upward shifts	9	7	9	8	6	10
Av. extent of upward shifts (tones)	1.6	2.2	1.5	1.5	2.1	2.2
Number of downward shifts	3	11	9	6	5	9
Av. extent of downward shifts (tones)	1.3	2.4	1.8	1.3	2.5	1.6

The above division suggests an investigation of the voices in three groups of two voices each, the "most preferred" (Voices 2, 6), the "average" (3, 5), and the "least preferred" (4, 1). The average physical measurements for each pair of voices and the order of preference show perfect correlation between preference and:

a. Greater total time.
b. Greater proportion of unvocalized time.

[7] The concepts *functional range, shift, inflection, rate of inflection* are used as defined by Grant Fairbanks: "Recent Experimental Investigations of Vocal Pitch in Speech," *J. Acous. Soc. Am.*, XI, 4 (1940).

c. Greater av. duration of unvocalized time.
d. Greater functional pitch range.
e. Greater number of upward inflections.
f. Greater extent of downward inflections.
g. Greater number of pitch shifts.
h. Greater number of downward shifts.
i. Greater av. extent of upward shifts.

In general nine of the eighteen measurements appear to be discriminative and these include all of the temporal means and some of the measures of pitch variability, especially the functional range.

The trends posited in the first portion of this paper were that the "After" O's recognized the merits of Voice 2, thought relatively better of Voice 1, although considering it the poorest of the voices, and tended to show greater discrimination. With respect to Voices 2 and 1 the judgments were in keeping with the following extremes:

Voice 2	Voice 1
a. Greatest total time.	a. Shortest aver. duration of unvocalized time.
b. Greatest duration of unvocalized time.	b. Smallest total pitch range.
c. Greatest number of upward inflections.	c. Smallest functional pitch range.
d. Greatest av. extent of upward inflections.	d. Smallest aver. extent of upward inflections.
e. Greatest av. rate of upward inflections.	e. Fewest downward shifts.
f. Greatest av. extent of upward shifts.	f. (With voice 4) smallest aver. extent of downward shifts.
g. Greatest number of downward shifts.	

To the extent that Voice 1 increased in preference with respect to Voice 4 during the interval covered by the experiment, it gained over (a) shortest total time, (b) highest mean pitch, and (c) least number, slowest rate, and smallest extent of upward inflections. Voice 6, which at the outset was the most preferred of the group, among other things had as a basis for favorable consideration (a) greatest functional pitch range, (b) greatest aver. rate of all inflections, (c) greatest number of pitch shifts, and (d) (with Voice 2) the greatest aver. extent of upward shifts.

Of the eighteen categories of frequency and time elements measured, the extreme values denoting longest total time and pause, greatest number, rate, and extent of pitch variability, and lowest key are in conjunction with Voices 2 and 6 in all but four instances. The validity as measures of voice merit of two of these exceptions, median pitch and pitch range, has been doubted previously, the former by Lewis and Tiffin, and the latter by all investigators who have turned to some measure of functional range. The other two of the anomalous measures relate to the downward inflection, in respect to which Lynch noted that inexperienced readers showed a greater proportion of falling inflections than did experienced readers.[8] It now appears quite likely that no aspect of the falling inflection, its rate, extent, or proportional number is a contributing factor to voice merit. All of the remaining 13 items appear to contribute to preference and to change of preference. Voice 6 is superior to all less preferred voices in proportion of unvocalized time, functional range, and the character of pitch shifts. It and all others are subsequently judged to be inferior or more greatly inferior to Voice 2 with its longest total time and average unvocalized time and its top-ranking characteristics of the upward inflection. The least effective voice with its narrowest functional range, shortest unvocalized intervals, and least extensive pitch shifts gains in preference in keeping with the average

[8] G. A. Lynch. "Phonophotographic Study of Trained and Untrained Voices Reading Factual and Dramatic Material." *Archives of Speech*, I, 1 (1934).

nature of its total time, proportion of unvocalized time, and number of upward pitch changes. Voice 3, consistently preferred over Voice 5 and the ones below it, is average or better in temporal characteristics and in number of pitch movements, particularly upward.

Within all of the expressed limitations of the data it appears that college experience alters voice judgment somewhat and that the experience of a beginning study of speech systematizes the changes—irrespective of the quality of the work done in the course; that pre-college preference is closely associated with functional pitch range, conditioned, of course, by other factors; and that college experience, particularly a study of speech, contributes greater significance to temporal characteristics and to the number of changes in pitch, especially upward.

THE BIO-LINGUISTIC POINT OF VIEW IN PHONETICS*

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I AM not a specialist in dynamic phonetics and bio-linguistics. I am a comparative layman in the field. However, I have been "exposed" to that point of view. I have gained some reliable bio-linguistic data and interpretations, and I have gained an appreciation of it, both alone and on a comparative basis under tutulage of John Henry Muyskens. Therefore I accepted President Lindsley's invitation to speak on the subject, "The Dynamic Point of View in Phonetics."

If I had thought sufficiently about it before President Lindsley asked me to speak on the subject, I would have phrased the title, *The Viewpoint of Bio-linguistic Phonetics.* So suppose we assume that that is the title printed on your programs.

By "bio-linguistic" is meant, of course, the study of linguistics from the biological viewpoint.

Bio-linguistic phonetics is *objective* in its point of view. It rejects all *subjective* measurements, descriptions, characterizations, conclusions, concepts.

It is *inductive* in its method. Its viewpoint is based on inductive, not deductive, data. Research, it holds, must always be inductive, although education must always be deductive.

Not only is the viewpoint of the bio-linguistic phonetician thoroughly inductive, it is *genetically inductive.* In other words, he goes back to genetics for various of his basic facts, and builds the groundwork of his concepts inductively from these data.

So much for a few preliminary observations. Now to characterize some of the essential aspects of the bio-linguistic point of view.

The term *dynamic* has a vital place in the philosophy of the bio-linguist. *Dynamic* means "ever changing," and refers to the ever-changing character of the biological and bio-physical aspects of the speech personality. The bio-linguistic phonetician is therefore primarily interested in living, pulsating tissues as they produce speech—that is, as they produce meaningful sequences of coded symbols, both visual and oral, in connected speech. In other words, his fundamental concern is with muscles, glands, and nerves as they operate to produce connected speech in meaningful situations. This means that

* Read at the Opening General Session of the Thirteenth Annual Convention of the Western Association of Teachers of Speech, held in Salt Lake City on November 20-22, 1941.

his field of study segments the sciences of anatomy, physiology, neurology, endocrinology, bio-chemistry, bio-physics, embryology, genetics, and pathology. Of this coterie he finds that four make the greatest contribution to his study—"the four horsemen" of bio-linguistic phonetics: physiology, anatomy, embryology, and pathology.

Expressed in a different way, we may say that the bio-linguistic phonetician sees in your body a bio-chemical, biophysical, biological, hereditary, developing and evolving machine containing tissues which function in particularized ways for vegetative primary purposes, and which produce speech as a by-product or as an *overlaid* function. (It is not to be inferred that he considers these as new facts, concepts, and principles. Few of them are new. But the bio-linguistic phoneticist has taken an advance step in applying these facts to the *understanding and interpretation* of the speech process.)

A dynamic phonetician is primarily concerned with *kinesiologic phonetics,* or "the language of muscle movements." His approach to phonetic study is therefore by way of the operation of muscles and glands to produce audible and visible speech. To him, the laws of muscles and glands—secreting glands, active muscles—must explain the speech process. He makes practical use, for example, of the fact that seven hundred muscle patterns are involved in the production of our English consonant sounds. His study of a given case is guided by his knowledge of the fact that the function of vowel production is inherent in the musculature of sucking and swallowing, with the valving of the larynx as an adjunct activity. Biological information applied to a specific case guides him to his conclusions in the same way that the doctor can tell what's wrong with the infant by observing its muscle movements. This demonstrates the resultant fact that bio-linguistic phonetics is concerned with how energy in the tissues is going to be utilized; that its point of departure is the question, "What is going on in your body as you talk?"

To the bio-linguistic phonetician, speech is essentially, therefore, a biological function. Speech is made possible, he says, by the integration of all the tissues of your body. The kind of speech you have is determined by the functioning of the tissues. He reaches back to the biological concept that good speech lies in smooth valving within the larynx and the mouth. The melody of your voice, he says, is an index of what you are biologically. There is memory in your blood stream, from his point of view, as well as in your muscles and nerves. Give the salivary glands a good "kick," and speech is gone. No syllable ever begins or ends except with a simple muscle contraction. In other words, in dynamic phonetics there are no open syllables: all syllables begin and end with a consonant. Of course he is speaking not of the conventional syllable of the descriptive phonetician, but of the physiological syllable, the hypha, which, if it does not begin and end with a conventional consonant of the descriptionist, begins and ends with a glottal stop—one you may not hear unless the speech is electrically recorded and played back to you in reverse order—but one which is readily observed in a laboratory study of muscle movements.

Thus it should be seen that the bio-linguistic viewpoint involves the operation of *the vegetative systems.* In this connection, it pivots on such principles and axioms as these: As goes your speech, so previously have gone the tissues and structures that produce speech. As go the vegetative processes, so of necessity go the speech processes. Metabolism and the speech process are inherently linked together. Good speakers eat wisely and well. Voice and speech are diagnostic signs of the tissues that produce them. Your speech

is what your history has made it. And concurrently might go observations such as these: The best nursing infant—the best sucker—will be the best public speaker, at least on the mechanical side, other things being equal. Bottle-fed babies tend to lose their facility for rounding the vowels (that is, the nursing bottle has unrounded American vowels).

The viewpoint of bio-linguistic phonetics is grounded in *emergent evolution* and *emergent specificity*. From this point of view it is recognized that speech emerges from fundamental vegetative processes and results from the particularizing of specialized functions of certain organs. For example, when a child is born its inspiration is slow, its expiration rapid. Emergences reverse the process; they change his breathing during his development to what we all recognize in ourselves: rapid inspiration and slow expiration. The bio-linguistic phonetician recognizes the appearance of melody, rhythm, stress, and all the other voice and speech factors as emerging from the biological organism under favorable conditions, and when they don't appear in normal manner or in the normal course of emerging events he can usually determine the biological reason and therefore has a biological basis for deciding whether the difficulty can be remedied and, if so, how it should be corrected.

He recognizes also, a definite scale of specificity—a definite order in the stages of the unfolding of specificity in the speech process: 1) simple valving of the larynx; 2) valving in the mouth (sucking and swallowing, we call it); 3) differentiation in imbibing liquids and gasses—one valve for gasses, another for liquids; 4) chewing, and differentiation between gasses, liquids, and mass pulpy foods; 5) phonation (that is, voice production); 6) vowelization of the vocalized breath stream, and modifying it to meet the requirements of our speech code; 7) the gradual production of consonant sounds and their modification to meet the demands of our conventional code. As a corollary he knows too that in disintegration the emergences die in the reverse order from that in which they unfolded.

The bio-linguistic phonetician has reason to believe that *selective localization* is at least largely determined by the food we eat—how well it meets our bodily needs. He says, for example, "I can change your melody quickly by changing your diet." He looks on beefsteak, milk, and eggs as melody, rhythm, and other speech factors in an unmetamorphosed state. Again, therefore, it may be said that good speakers eat well, *but* wisely.

The bio-linguistic phoneticist goes back to *embryology* for a portion of his basic concept, because biological functions utilized in speech started in uterine life. He finds, for example, that before birth a baby has practiced breathing and has learned to breathe, and that at birth its melody and rhythm have already emerged—that is, have been genetically initiated.

But he finds that, in going back to the embryo, he hasn't gone back far enough for all available facts and relationships. So he goes back to genetics and starts with the child as a combination of genes (recognizing that there is actually no such thing as a gene—that the term merely serves as a medium for stirring up in another person a certain idea). Granted the figurative use of the term, he finds that the speech pattern is determined by the genes.

A word about the *semantic* or *meaning* aspect of speech from the bio-linguistic viewpoint: Semantics is involved in any study of speech or language on a biological basis. (However, bio-linguistic phonetics is interested not in general semantics, but in *emergent, developmental* semantics.) Language is a by-product of mental function, and is pre-

ceded by meaning. However, language and meaning develop as two parallel processes, two emergences growing side by side. Gradually they integrate to form a behavior pattern. On the semantic side of the picture, the bio-linguistic phoneticist regards the time-spacial framework of our thinking as a function of the muscles and glands within the body. The muscles and glands, he says, are the physiological determinants of our patterns of thinking.

I can already hear someone object to this viewpoint by saying, "But that is a mechanistic conception." I would have to reply, "Yes, it is. Looking at it judicially, we must admit that mechanism is a part of life—an essential part. Life is impossible without mechanism. And the bio-linguist's field of study requires that he work and think primarily in mechanistic terms. Now, again, looking at another part of the question judicially, we will admit that no one has an all-inclusive view of life, a sum-total concept: neither the clergyman nor the physician, the biologist nor the physicist, the empiricist nor the objective laboratory worker, the descriptive phonetician nor the bio-linguistic phonetician. But some have what would doubtless be granted as a broader and longer view than others—a more extensive space-time perspective than others. Those who look kindly on the bio-linguistic phonetician think that he has such a view."

One thing more: his cleavage with the descriptive phoneticist. The dynamic phonetician is not interested in isolated speech sounds, not only because no two of them are ever the same, but also because sounds are very different, made by very different muscle movements, when made in isolation as compared to their occurrence in the flowing sequence of connected speech. In addition, in connected speech they constantly differ, depending on what sounds precede and follow them. The bio-linguistic phonetician reminds us that no one ever made the same sound twice or ever made it twice exactly the same way, regardless of the thousands or the hundreds of thousands of times he has used it in his speech. As a biological scientist, the bio-linguistic phonetician is accustomed to measure in accurate terms to the one-thousandth part of a second, and so abhors approximations and inaccuracies where exact data are needed and are possible. He therefore has no use for descriptive phonetics because it consists of a group of static concepts permeated through and through with deductive and subjective alleged facts, inferences, and conclusions. These static concepts that he rejects include not only descriptions of organ placement for the making of speech sounds, but such concepts and techniques as phonetic symbolization and the phoneme. He says, for example, that you need at least nineteen hundred phonetic symbols in order to record the various sounds produced by all the different muscle movements you make in speech —at least seven hundred for the consonant sounds and at least twelve hundred for the various vowel sounds. Close transcription doesn't begin to solve the problem of needed phonetic symbols, from the point of view of muscle movement. He says, "We can't *do* anything with static concepts. They don't *get* us anywhere." He regards the descriptive classifications of consonant sounds as *a priori* classifications, arranged on a superficial or else an irrelevant basis, by a person who does not know of what they consist.

I can also hear someone making the mollified objection: "That's all very well, and knowing these things is interesting. BUT WHAT CAN YOU DO ABOUT IT? What can you *do* with all this bio-linguistic information?" As a partial answer, I would remind you of one point

that Lee Edward Travis made a half hour ago in his address: the futility as well as the danger to the patient, of beginning a case of therapy by working on *symptoms* rather than the correction of underlying basic malconditions. Also, I have referred briefly above at two or three points, to the bio-linguistically trained speech correctionist's basic and sound special information to be used in diagnosing the case and deciding on a type of therapy that *will remedy* the case, if it can be remedied.

It has been my experience that speech teachers are the most tolerant toward varying points of view, of the entire teaching profession. This attitude is doubtless cultivated by the fact that, in their public speaking classes, they daily meet so many and conflicting attitudes of students toward all questions of a controversial nature. This inevitably broadens their vision, just as cosmopolitan environment and travel do, and is an experience to be prized. Speech teachers have learned from this environment to consider judiciously, to select and discard only after reasonable comparison, and to accept sound, usable data and conclusions regardless of their source. A speech teacher is interested in the whole gamut of human thought and activities. You who are working in the speech sciences I am sure understand the biological and the bio-linguistic points of view and are using from them whatever you find applicable to your teaching. The other speech teachers will at least make sure that they understand and appreciate these viewpoints in the phonetic segment of our field, a segment that lies inherently at the heart of the teaching of speech fundamentals, all speech skills on a normal basis, and speech pathology and correction.

ON THE SEMANTIC ASPECTS OF STUTTERING IN NON-STUTTERERS

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THE semantic significance to the stutterer of using the words "stuttering" and "stutterer" has been discussed by Johnson.[1] Johnson has mentioned that these words might also have been used in the case of *non-stutterers*. Voelker pointed out that "stuttering speech" was a normal reaction in both *stutterers* and *non-stutterers*.[2] Voelker also pointed out that all children go through a period of prominent "stuttering." Davis has measured this, and found in her sample that one out of every four speech items were "stuttered" by normal speaking children.[3] It was thought pertinent then, to measure how so-called *non-stutterers* felt about their "stuttering speech," and how they applied, semantically, the words "stuttering" and "stutterer" to their "stuttering speech."

Procedure.—It is impossible to measure exactly "how many times" these words occurred in the experience of *non-stutterers*. It is possible, however, to find out, if they remember the use of these words. It would seem to be psychologically significant if that memory existed.

[1] Wendell Johnson. "The Role of Evaluation in Stuttering Behavior." *Journal of Speech Disorders*, III, 85-89 (June, 1938).

[2] Charles H. Voelker. "Humanistic Logopaedy Applied to Spasmophemia." *Archives of Pediatrics*, LII, 342-349 (May, 1935). And, "Stuttering and Stammering. How Shall We Deal with Them?" *Life and Health*, LI (No. 9), 10-11 (September, 1936). See also, Robert West: "Is Stuttering Abnormal?" *Journal of Abnormal and Social Psychology*, XXXI, 76-86 (April-June, 1936).

[3] Dorothy Davis: Ph.D. Thesis, State University of Iowa, 1939.

The subjects were freshman students in Speech I at the State University of Iowa. They were not only *non-stutterers,* but "good" speakers, rating on the average "fifty" on Barnes Rating Scale.[4] The group was homogenous in speaking ability since the range was from forty-five to sixty, with the vast majority falling very close to fifty.[5] There is a high correlation between "goodness" on this scale and "highness" in scholastic aptitude. There might also be imagined a hypothesis that fifty means high "fluency"; since the items *projection, rhythm,* and *audience response* (all three having to do with fluency, and probably the three out of the eleven which have anything to do with fluency) tend to be those that separate these speakers from speakers of other levels.

The administration was of the nature of a short class-room test. At the beginning of the hour, examination papers were passed out. The students were directed to write their names at the top of the paper, and to number "one to six" down the side of the paper. They were told to answer the questions "plus or minus" for "yes or no." It was assumed that, in this two-category Aristotelian division of the answers, the students would find less semantic criticism of "plus and minus" than of "yes and no"; and that there might be less tension involved in marking the "plus," etc. They were told to mark the way nearest to the truth to the best of their memory. They were not to refer to their neighbor by word of mouth, or glance of eye, but were to answer to the best of their ability. They were not to ask the examiner "what he meant" by the questions, but to mark according to what the questions "meant" to them. They were advised to try very hard because the examiner was very interested in the answers.

The students then marked their "plus and minus" ratings as the examiner read the six questions.

1. *Did you ever have a stuttering defect of speech?*
2. *Did anyone ever call you a stutterer?*
3. *Did anyone ever say you were stuttering?*
4. *Do you think you ever said anything stutteringly?*
5. *Do you think you have a habit of stuttering?*
6. *Did you ever call yourself a stutterer?*

The answers were tabulated for each question, for all ninety-six *non-stutterers.* There was also a tabulation run for sex differences. Fifty-six males and forty females comprised the group. The results were tabulated in terms of percentages.

Results.—It was interesting to note that *all* who answered that they had "called themselves a stutterer," had "spoken stutteringly"; but that to have "spoken stutteringly" had no causal relation to "calling self a stutterer." It is important to note that 8.4 per cent to whom "someone said they were stuttering" did not believe they had "said anything stutteringly." However, it is even more important that 91.6 per cent who "had been said to have been stuttering" did believe they "had spoken stutteringly."

Those who believed they had outgrown a "stuttering defect of speech" did not, in general, have homogenous tenets about themselves. Forty per cent remembered "having been called a stutterer," and twenty per cent "had called themselves a stutterer." On admitting "having had a stuttering defect of speech," thirty per cent added *only* that they had "spoken stutteringly," the rest of the items having been marked "minus." Twenty

[4] Harry G. Barnes: "A Diagnosis of the Speech Needs and Abilities of Students in a Required Course in Speech Training in the State University of Iowa." Ph.D. Thesis, State University of Iowa, 1932.

[5] Harry G. Barnes: *Speech Handbook.* (Iowa City, 1938). Barnes uses the sum of the scores on each of eleven "Basic Attributes of Speech" to give an index which is valid for speaking achievement. Each item is rated: 1. inferior, 2. very poor, 3. poor, 4. adequate, 5. good, 6. very good, and 7. superior; so that with eleven items the range of possible scores is from 11 to 77. The average this year for over twelve hundred students was 41.

per cent of these "former stutterers" said they "had been told they were stuttering" *and* that they believed they "had spoken stutteringly." Another twenty per cent *added to this* that they had been "called a stutterer." Ten per cent *added also* that they "had called themselves a stutterer." And another ten per cent said they thought they still "had a habit of stuttering." The justification of speaking of such an answer as coming from a *non-stutterer* might be debatable; that is, the ten per cent who felt they still had the "habit." It is apropos to say here that it is well known that it is a rare clinician who reverses the patient's own, or the patient's mother's diagnosis of "stuttering."

Ninety per cent of those who had had the "defect" had had "people say that they were stuttering." And *all* of these that had had the "defect" believed that they "had spoken stutteringly." This is very significant.

TABLE SHOWING THE OCCURRENCE OF STUTTERING VOCABULARY IN NON-STUTTERERS

	Total Cases 96	Male 56	Female 40
1. Have had a stuttering defect of speech.	10.4	9.4	1.0
2. Had been called a stutterer.	4.2	4.2	0.0
3. Had been said to have been stuttering.	30.2	20.8	9.4
4. Thought they had spoken stutteringly.	72.9	39.6	33.3
5. Thought they still had the habit.	1.0	1.0	0.0
6. Had called themselves a stutterer.	6.3	4.2	2.1

Conclusions.—The Table shows that 72.9 per cent of these *non-stutterers* believed that they have "spoken stutteringly." There was no real sex difference in this belief. Twice as many males reported "having been said to have been stuttering," than females. Many more males believed they outgrew "a stuttering defect of speech." In general, with so few cases, the fact that more males than females had been "called stutterers" and had had "a habit of stuttering" may not be too significant.

CORRECTIVE SPEECH AND ITS PLACE IN CHILDREN'S HOSPITALS AND CLINICS

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WHEN we realize that nearly one-third of the children entering the public school kindergartens do so with indistinct, disordered, or delayed speech, it is obvious that we have a definite duty of watching the speech development of children.

The field of medicine has been progressive in preventive work with children. Clinics are maintained for periodic health examinations of children, clinics which offer service in oral hygiene, eye, ear, nose and throat prophylactic inoculations and immunizations, physiotherapy, endocrinology, allergy and orthopedic departments. In other words these clinics undertake the prevention and correction of disorders in the child's

physical, mental, and personality realms, yet very little has been attempted to prevent or correct the child's speech disorders, and very little stress has been placed on the correlation between the speech process and the physical and mental make-up of the child—a correlation that every speech correctionist knows is very real and very close.

Nevertheless, most of the children's clinics offer adequate facilities for thorough examinations and treatment of mental and physical disorders. What better medium can we find, then, than these same clinics for the treatment of speech disorders? Would not successful speech therapy be more readily accomplished when used in conjunction with the pediatrician and the special facilities offered in the modern clinics and hospitals for children?

The California Babies' and Children's Hospital and Clinic, took this view and incorporated a department of speech correction into its regular clinic service. This department has now been functioning for three years. The medical profession as a whole has been much too absorbed in the problems embracing its immediate field to give any attention to the seemingly irrelevant subject of the children's speech. Therefore, a great deal of educational work was necessary to acquaint the physicians with the true picture of the child with delayed, defective or disordered speech, and to bring forcibly to them the fact that the child who is still babbling, lisping, stuttering or talking "baby talk" at thirty-six months of age is just as handicapped and as much in need of proper speech therapy as the child with a misshapen back is in need of proper physical therapy.

The majority of parents, on the other hand, have welcomed the speech aid offered. In most cases they had heretofore accepted the speech problem with resignation, for they knew of no tangible solution or remedy. But when a definite workable solution was presented to them they cooperated eagerly, and rejoiced in the results obtained.

In handling the speech cases a detailed social case history and study, a complete physical examination and an intelligence test are routine with each child before speech therapy is started. In cases where it is indicated endocrine studies, basal metabolism tests and hearing tests are made when recommended by the examining physician. In all cases where possible a speech test is given. In each case the specific speech disorder is listed and a careful record of therapy as to type, frequency and progress of the child is recorded.

A study of thirty children, twenty male and ten female, who have received speech therapy at the clinic over a period of two years gives the following data:

Age

Six children were between the ages of two and four years, eight were between the ages of four and six years, six were between the ages of six and eight years, five were between the ages of eight and eleven years, four were twelve years of age, and one was thirteen. (Fourteen years is the age limit for any clinic service.)

Types of Speech Disorders

Delayed Speech—ten children; *Stuttering*—seven; *Cleft Palate Speech*—four; *Nasal Voice*—one; *Speech Defect due to a lesion in the brain or spinal cord*—four; *Lisping*—seven; *Reading disability*—three; *Invented Language*—two; *Cluttering*—one; *Baby Talk*—one. Some of the children presented more than one type of speech problem.

Nationalities

Seven nationalities were represented in the group: sixteen American, six Jewish,

four Mexican, one Japanese, one Negro, one Spanish, and one American Indian.

Physical Status

There were no positive Wassermann or tuberculin tests reported. Eight of the children showed definite epiphyseal growth retardation. Six of the group were receiving endocrine treatment, five allergy treatment and four physiotherapy. Two of the children had adenoid and tonsil removal advised. There were four children with congenital cleft palates, three of whom also had hare lips. Two of the group showed deviated septums, one of whom also had a badly malformed palatal arch. One child had marked scoliosis and another a curved dorsal spine. Six of the group were underweight. Four boys and one girl presented a normal physical picture.

Mental Status

Two of the children in the group were unable to receive any I.Q. rating. The ratings of the other children ranged as follows: one between 45-50; four between 60-70; two between 70-80; two between 80-85; four between 85-95; ten between 100-110; and five above 110. The average I.Q. was between 100 and 110 on the Stanford-Binet scale.

Natural right-handedness prevailed in the group. Behavior problems and attitudes were presented by nearly all of the group. The majority of the parents complained that their child would not play with other children and temper tantrums were reported in many children.

Realizing that there is no single cause for any single speech disorder, each child was treated as a separate individual presenting his own separate problems. The Moto-Kinesthetic method[1] of treatment proved invaluable in conjunction with the auditory and visual methods. Relaxation and breath control exercises were stressed, both during the session with the therapist and also during practice periods at home. The maintaining of interest was of utmost importance in working with these children. This was accomplished through games, rewards, compiling of scrap books and contests among the children. The children received both individual and group instruction.

As a whole the results obtained have been gratifying. The two children who were unable to make any I.Q. rating were, of course, the most perplexing. One made no response at all and therapy was discontinued after a seven months trial when the child was placed in an institution. The other child developed a number of the basic sounds and showed real interest and concern in the word patterns and she is still receiving therapy. Two five-year-old boys who had never talked, were talking before the end of the first year of therapy and both are now attending public school as normal individuals. One twelve-year-old girl, who had an invented language of her own, had become a source of ridicule with the children in the school and consequently was fast becoming a behavior problem both in the home and in the school. Her response to therapy was excellent and she soon learned to adjust herself to the group while improving her speech. All of the cleft palate cases developed excellent speech with almost normal *k*, *s* and *t* sounds. An interesting phase in one of these cleft palate cases—a boy of twelve years—was noted when, after the extraction of the only tooth present in the upper jaw he was fitted with a full set of artificial teeth, his speech developed a decided lisp. Because of the speech training this boy had had, and his knowledge of the correct placement for the sounds, he readily responded to the correct speech patterns designed for eliminating this lisp. The three cases of reading dis-

[1] Sara Stinchfield and Edna Hill Young. *Children with Delayed or Defective Speech.* (Stanford University Press, 1938.)

ability presented interesting problems. All three cases were boys, two stuttered and one also lisped. Without exception their speech difficulty was remedied as the reading ability was improved.

These children, being unable to seek the advice of specialists because of the low financial status of their families, would no doubt have continued through life with their speech handicap had they not attended the clinic for medical care where the speech disorder was discerned and made an issue. The broader concept of speech education which we are trying to develop is, as recently stated by Elizabeth McDowell, that in a democracy all the children of all the people have the right to be able to express themselves; and their expression will determine the trend and strength of our democracy. The speech handicapped are certainly not the ones to carry out this premise, for as we speak so we are rated by the group, and those severe psychic scars in adulthood that come from untreated speech defects in childhood cause undue proportion of the odd-sticks and misfits of society. They do not "speak well."

The hundreds of clinics for children—the clinics that undertake the prevention and correction of physical, mental, and personality diagnoses—have not as a whole recognized that speech defects produce a psychosis in children which all the splendid equipment of these clinics and the great skill of their physicians cannot cure without the aid of a speech therapist. And teachers of speech—concerned with the problem of defective speech in children—seemingly have not realized that children's clinics offer the best equipment possible and almost ideal conditions for the treatment of such defects. It is time that these two groups began cooperating for the general welfare of children.

NASALITY: CAUSE AND REMEDY OF OUR AMERICAN BLIGHT

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THERE seems to be no subject of speech correction which enjoys greater confusion than that of nasality. The understanding of the primary cause is unanimously the passage of air through the nasal cavities; but procedures for its elimination are expressed in as many ways as there are authors, and like the defect itself, they are often cloaked in an impenetrable haze of inarticulateness.

The fact that we Americans have a near monopoly on it, should, I think, give a point of departure for our investigation. The historical development of our country offers the explanatory background. As the melting pot of the world we have, and have had, in large districts, great numbers of foreign born subjects. They try to learn our tongue but they retain their old articulatory habits, with a result of unsettled adaptation to the new language. In turn their children are torn between imitating them on the one hand, and on the other, their teacher, who is only presumably well qualified in English to teach. The result is a conglomeration, an insecurity of the position and functioning of the articulatory organs, particularly the lips and the tongue.

Furthermore, in the classes of longer established residents, a second contributing factor completes the formation of in-

definite habits: namely, the omission of direct training, in lower school grades where speech is being formed, to develop and to set firmly musculatory habits for precise articulation and enunciation. In the other cultured countries part of the young child's daily exercises is devoted to precise and vigorous repetitions of syllables like "bah," "be," "boo," leading to more difficult consonant combinations, "sgrah," "sgre," "sgroo," etc. Muscles are being trained. This is just what we needed and need. Our muscles are astonishingly lazy. As a nation we exhibit an unique indisposition to exert the muscles of our lips and tongue.

I have not digressed. Nasality is due immediately to the passage of air through the nasal cavities. But the door effecting this closure is the uvula or soft palate, and these tissues are regulated by a control which is partially active, but *largely passive* or indirect. Failure to recognize this fact explains the limited results of the usual generalized procedure referred to above. Most correction has been based on the direct attempt to control these organs, the subject has been told to yawn and try directly to raise the uvula, or again, to memorize the kinesthetic impression when by chance he gets a clear oral tone. The former direction produces distortions which he can not, moreover, adapt quickly enough for the process of speaking; as to the latter, the existence of a normal segregated sensation is doubtful.

Effective correction is much more simple although it involves more organs. Strangely enough this type of nasality is indirectly the result of a slovenly "p," "b," "t," "s," and all the rest. Let us consider the case of the large category of consonants, the plosives. The explosion of air occurs after the release of a momentary period of pressure of air between the respiratory organs, or the closed vocal bands in some languages, and the *firmly closed* lips, or tongue and palate. The soft palate or uvula is *aided* in its direct partial closure of the nasal passage by this air pressure, thus affecting a *complete closure*. When, on the other hand, the lips are not firmly closed (or the tongue and palate as the case may be), this pressure can not exist, the closure of the nasal passage is incomplete, and the air escaping through the nose obviously results in nasality. It is as simple and as easy as that.

If we close our lips firmly and delicately for a "p" or a "b" there is no nasality, nor will the preceding or following vowel be nasal. These require a lesser degree of closure of the passage, and the direct tension suffices. Likewise, in the case of the intermediate continuants, similar principles produce clear oral tone. If we watch attentively the lips and tongue of a person who has marked nasality, we can readily see that they are not acting with fine precision. They seem to close, but it is an inert relaxed position devoid of the necessary fine tension and elasticity of movement.

For correction it is not sufficient to ask the subject to articulate more vigorously. That would only result in a distortion, giving the impression of his "mouthing" his speech. There must be no gross generalization in the tensions and the releasing of them, but, on the contrary, the muscles should move precisely, delicately, efficiently. Definite practice in this procedure soon eliminates nasality, and even in cases of cleft palate speech startlingly beautiful results can be attained.

SPEECH AND ITS HYGIENE

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THERE appears to be a growing demand for a change in point of view in the field of speech education. The old formalistic, stereotyped training seems doomed in the face of newer concepts arising out of psychologic knowledge. This trend toward a sounder educational program for speech students is indeed a wholesome one and one that warrants some encouragement at the present time when many teachers are in a state of wonderment.

The point of departure from the old type of training rests largely in the belief that in a speech situation the listeners react more satisfactorily to the speaker's emotional evaluation of himself as a person than they do to the speaker's stance, gestures, superficial facial grimaces, voice inflections and the other so-called trained technics. No matter how "polished" an individual may be by adapting his "performance" to an audience the material he presents will inevitably be evaluated on the basis of the speaker's sincerity, humility and confidence. In other words, if one does not enjoy the person talking, one is likely not to accept his ideas or be favorably influenced by him.

Many students in the field are referring to the new approach as the personality approach. The term personality is undoubtedly too ambiguous a label to help one set up goals and objectives for our courses. The human organism is at best a series of complicated systems of mineral salts, colloids and water protoplasmically conceived by the biologic order of our species, and to call any aspect of its behavior personality may turn out to be quite meaningless.

I shall attempt in subsequent words to describe a way of considering human behavior in a framework of reactions which for many of us will serve as a step in the direction of a meaningful concept of what might be labeled personality. Here as in other notes on this subject I am going to draw upon the language patterns of both the layman and the professional man, believing that many of the basic truths upon which the world moves have not been described solely by academicians but are and always have been spoken directly and simply in the rather meaningful descriptive language of the uneducated people.

I wish to list a few audience reactions culled out of a typical speech class.

Student	
A	Apologetic, dogmatic, bragging, a pusher, too conscientious, domineering, too effusive, egotistical, school teacherish.
B	Tactless, over-emotional, solicitous, worries, lacks objectivity.
C	Lethargic, monotonous in reactions, reticent.
D	Insincere, lacks poise, superficial, vain, too ingratiating, egotistical, likes constant attention.
E	Too many good reasons for his behavior, blaming, bluffs.
F	Reticent, subjective, harmless, withdrawn.
G	Unpredictable, frightens students, too positive, stubborn, exhibitionistic.
H	Disinterested, pre-occupied, exhibitionistic, cocky, infantile, fears hurting people.
I	Negative, expanded ego, opinionated.
J	Bully, sadistic, insincere.
K	Censorious, pugnacious, suspicious.
L	Jealous, infantile, fearful.

The important factor to be noted here is that these so-called "personality" traits or behavior patterns of students were listed by the auditors while listening to the students talking. I believe also these qualities to be important in any speaking situation outside of the classroom.

The point of issue seems to be whether or not speech education has anything to offer for the re-adjustment of students' personalized disintegrative sanctions of themselves as persons. If speech is a means by which persons indicate their own emotional evaluation, and if we have any concern for an alteration taking place in the basic behaving structure, I suggest speech teachers make more adequate use of their psychologic knowledge in the classroom management of speech students. Yes, speech can be both studied and taught from a hygiene point of view.

Once stage fright, self-consciousness and random physical activity has been reduced through the alteration of personal security, speaking becomes more pleasant to the listener. Naturalness replaces unnaturalness, poise replaces fear when students are helped in the process of reorienting their basic attitudes towards themselves and others.

The methods used in the hygiene approach are many and varied. I shall indicate a few of them: Personal conferences, case history, behavior inventory examination by tests, written autobiography, and oral autobiography. Because I have employed the latter method the last fifteen years and have found it most satisfactory, I naturally recommend it first. However, I am not eager to urge any one method. The method used perhaps will be limited by the teacher's own personal evaluation of herself. The important factor in the problem is the making of an attempt to help students look upon speech as symbolic of emotional security. Having done that, the speaking act becomes a more adequate means of integrating the speaker and listener.

In this brief allusion to a more adequate approach to speech education, I am not unmindful of the inestimable social value which comes from personal insight, greater humility and honesty in dealing with others. True, our world today is called civilized, but I can envisage a future social order more truly civilized if citizens (now speech students) began to seriously examine their real motives in propagandizing programs for social change; if people at large would understand their super-inferiorities and their defenses for them. I wager that strikes, wars and destructive social programs such as we have today would be extremely difficult to promulgate were talking man more adequately adjusted and thus more honest with himself. When we as a people recognize the futility of our rationalizations, projections and overcompensations, the manner and content of our speech is altered and subsequently our share in the building of an integrated communal society is more worthy of being called civilized. The program of social rehabilitation through speech is a lifelong process, which needs must commence with children, high school and college students—the citizens of tomorrow.

In dealing, then, with speech students at any age level with which your present task may be concerned, I recommend the objective speech hygiene point of view. And if you look upon your teaching as an important factor in constructing a changed social order, who knows, you may be a pioneer and your students your heroic disciples.

THE BASIC TRAINING IN SPEECH AT THE ELEMENTARY SCHOOL LEVEL*

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WITHIN the last few years speech, as a study, has been receiving more and more attention in America. Daily newspapers, popular magazines, sound-movies, and radio have made us speech conscious. It was not surprising to find in the *Minneapolis Star Journal* in the daily column headed "Why Grow Old" an excellent discussion of relaxation, posture, and movement. Nor was it unusual to see in the *Chicago Daily News* about a year ago an article called "A Modulated Voice—First Step to Charm." Articles entitled "How Well Do You Speak?", "Your Voice Is Your Fortune," and "Does Your Child Stutter?" appear frequently in our more popular magazines. We listen to Boake Carter's, H. V. Kaltenborn's, or Cedric Adams' newscasts because we like their "style of speaking." Thus we are becoming increasingly aware of the place of speech in everyday living.

Someone made the statement recently that "This is the most *talked to* generation," and we are tempted to add: "Yes, and it is the generation that *answers back*." If education is to be conceived as having for its goal the development of individuals who are able to live efficiently and happily in a democratic environment, then youngsters must be aided in acquiring and developing the ability to communicate effectively in that democratic society.

"Recent estimates point out that approximately 4 per cent of elementary school pupils have speech defects and need special help."[1] The following approximate estimates of handicapped children of school age in the United States is worthy of consideration: 6,000 blind; 25,000 deaf; 50,000 partial-sighted; 300,000 crippled; 300,000 mental defectives; 3,000,000 hard-of-hearing; and 4,000,000 speech defectives.[2] Four million children with defective speech! Our answer to this has been to point to our university clinics or re-education departments which make a business of handling speech defects. Or we cite the tremendous increase in the number of speech clinicians or full-time speech teachers hired by city school systems to handle these special problems. Unfortunately, not every school or every school system can boast of a speech clinician or specialist. Our general remedial and rehabilitation programs *are* tremendously important, but they are *not* enough. We are forced to agree with Professor Koepp-Baker of Pennsylvania State College when he writes: "If speech is really as significant in the life of a citizen as we believe, it will not be long before educational administrators will ask us to expend *less* energy on 'fixing' and a little *more* upon specific, directive training."[3] It is time that we concern ourselves with the speech habits of the 96 per cent of our school population who, fortunately, are not classed as "speech defective." It is apparent, too, that the speech training of these children will be completely in the hands of the

* Delivered at the Second General Session, Central States Speech Convention, Oklahoma City, April 18, 1941.

[1] Darrel J. Mase, "A Speech Corrective Program for the Teachers College," *Quarterly Journal of Speech*, XXII, No. 4 (Dec., 1936), p. 618.

[2] Max A. Goldstein, "What the Teacher of Handicapped Children Learns That All Teachers Should Know," *Quarterly Journal of Speech*, XXII, No. 1 (Feb., 1936), p. 56.

[3] Letitia Raubicheck, *How to Teach Good Speech in the Elementary School* (1937), p. 7.

regular classroom teacher. Introducing good speech to the child during the formative years of his language means economy of effort and time. Preventing the establishing of poor speech habits is better than the application of a remedial program after incorrect habits have been long in use. It is applying the adage that an ounce of prevention is worth a pound of cure.

The Oklahoma State Course of Study in Speech states: "Speech is an integral part of the life of the individual and should be developed and improved as the individual progresses through the public school system, from the time he enters the elementary school until he finishes the college course." Those of us who believe in beginning speech training early hope the day will not be too far distant when not Oklahoma alone but a majority of our states will adopt a similar philosophy of speech education.

I believe in speech training for all pupils in the elementary school. In my estimation, a complete program would include three phases: first, the child with a speech defect must be cared for through speech correction; second, the child with normal speech should be given the opportunity for speech improvement; and third, the gifted or talented child should be allowed to develop his capabilities through specialized work. The first and the third phase we have already: access to clinical facilities for the defectives; and contests, festivals, and public performances for the more capable youngsters. But in the main, the great bulk of our pupils have received scant attention so far as proper speech training and directions are concerned. Since their speech is "normal," we have assumed that they did not need our care. It is with this middle group—the normal speech pupil—that I am at present concerned. Effective speech habits can and must be taught, and the earlier we begin, the simpler is our task.

Educators are recognizing the fact that every elementary school teacher, whether she wills it or not, is, virtually, a teacher of speech. Evidence of this recognition lies in the fact that many states are making worthwhile attempts to give elementary school teachers speech training. We hear that Missouri, for example, is making a statewide attempt to provide speech trained people for elementary schools by financing, in part, the teacher's salary. New York has recommended to the Commission of Education that all elementary school teachers be required to have a course in The Fundamentals of Speech, one in Speech Defects, and one in Speech Activities. Many colleges of education strongly recommend and some require that prospective teachers pass a speech proficiency test before graduation.

Since so many of our elementary teachers are trained in teachers colleges, I made a survey last summer of the speech requirements of future elementary school teachers who will be graduated from 25 teachers colleges in 11 states (Illinois, Indiana, Wisconsin, Minnesota, Missouri, Kansas, Arkansas, Arizona, Nebraska, North Carolina, and Washington). Seventeen of these colleges, or 68 per cent of those studied, in 8 of the 11 states, require some speech work for students preparing to teach in the elementary schools. Ten of the 17 colleges (59 per cent of those requiring speech training) require future elementary teachers to take a course in The Fundamentals of Speech, with credits ranging from 2.5 quarter hours to 4 semester hours. The other seven colleges require some course in dramatics, public speaking, storytelling, or speech correction. Only 3 of the colleges require two courses, one in each case being The Fundamentals of Speech, and the other being either Speech Correction, Voice and Diction, or

Speech for the Elementary School Teacher. In my estimation, all elementary school teachers should have this two-fold speech preparation: Fundamentals of Speech in order to improve the teacher's own speech, so that she will be an acceptable model for her pupils; and Speech Training in the Elementary School, a course designed to prepare the elementary school teacher to offer a speech improvement program for all the pupils in her class, to acquaint the teacher with the material in the field, to teach her to recognize speech defects, to give remedial training for minor defects, and to guide the youngster with a major defect to a speech specialist with whom the classroom teacher may co-operate in a remedial program.

What is an adequate speech improvement program for the elementary school? Letitia Raubicheck, in her book *How to Teach Good Speech in the Elementary School,* states: "An adequate speech program for the elementary school should include a development of suitable physical, mental, and emotional habits. Second, there should be opportunity for activities and expression planned to give variety of practice in the use of speech in all situations which the average citizen will be called upon to meet. Third, there must be individual diagnosis, directed drills, and periodical tests if each student is to overcome his speech weaknesses and develop to the full his latent abilities."[4] The end or goal of any speech training program should not be the acquisition of knowledge, but power. Any program of drills, games, information, assignments, and activities which aims to strengthen the child's power to speak effectively is desirable. Any information, drill, game, or exercise which is taught for itself alone and which does not help the child to function more effectively in all situations involving spoken language is not adequate speech training. The acquisition, then, of desirable habits, attitudes, and skills which will result in a child who is socially and emotionally adjusted is the general objective of a program of speech education on the elementary level.

It is not my purpose to indicate the specific speech program which should be taught in the first grade, the second, or the third. The elementary school teacher can avail herself of a number of excellent books, magazine articles, and courses of study which outline in detail suggested activities suitable in each individual grade. These she may modify to suit her own needs. But before she makes use of any of them, the elementary school teacher should have in mind the specific objectives of a speech education program for the *whole* elementary school, not merely for her own grade.

Toward what ends, then, should the elementary school speech program strive? First of all, it should aim toward the development of a child's voice which is easily heard, but which, in addition, possesses those qualities which make it pleasing to the ear. It should be a voice with sufficient variety so that the child may adequately express both his intellectual and emotional meaning in whatever speech activity he may be engaged. To achieve this end, the child must be made voice-conscious. He must have a sufficient knowledge of how sounds are produced and how we breathe in speech; he must have had sufficient ear training to be able to judge sounds and to produce sounds of varying quality, pitch, and volume.

Second, elementary school teachers should help children to acquire a knowledge of and an appreciation for the part that good articulation, enunciation, and pronunciation play in speech. Toward this end, I believe the child should be taught to produce correctly all of the

[4] *Ibid.*, p. 12.

vowels and consonants in our language. Daily articulatory drills on sounds and combinations, particularly those which cause the most difficulty in the specific grade, cannot harm those students who seem to have no articulatory difficulties and certainly will do much to improve the speech of their less fortunate friends. The wise teacher will make this part of her program seem like play by using games and jingles which delight the child and make him anxious to improve his speech.

Third, our speech program should aim to develop the graceful, poised, and coordinated physical action of the whole body which contributes to the meaning which the child is expressing vocally. A responsive voice needs a responsive body. As an aid in giving meanings to the listener or observer, the standing and sitting posture and the general movements and gestures of the body should not be overlooked.

Fourth, an adequate speech program should aim to improve the child's skill in the use of oral language. Language consciousness on the part of the child will result in the desire to use correct English to which he has become habituated through constant oral drill.

Fifth, the thinking processes of the child must be developed. He must learn how to acquire and assimilate ideas from various sources, how to evaluate material, how to draw conclusions from it, and how to organize it in an orderly way for presentation orally to others.

Sixth, the child should be introduced to those speech situations which he will encounter as a participant in a democratic society. To ask and answer questions intelligently, to join in informal discussions, to read aloud in such a way as to share the writer's feeling and thought with others, to converse easily and intelligently, to speak to an audience, or to conduct a public meeting—these are only a few of the speech demands which will be made upon the child. It is hoped that through a knowledge of these situations and practice in participating in them, the child will be better able to meet them effectively when they occur outside of school.

But, you say, these specific objectives are, likewise, those one would apply to speech training on the secondary school and collegiate levels. True—a good speech performance, regardless of the educational level of the speaker, has these qualities: good voice and articulation, acceptable diction, adequate material clearly organized, and the coordinated use of the body. We are all working toward the same objective—a well-rounded speech personality, but our standards of achievement and our means of arriving at these standards will, of necessity, differ on the various levels. The activities and materials we use will be adapted to the educational level upon which we are working.

What activities and materials can the elementary school teacher use to achieve these goals? There is no end to the variety of games that can be played to give training in proper breathing, relaxation, ear-training, and articulation. Pantomimes and shadow plays, rhythms, phonetic games, jingles, tongue-twisters, rhymes, short poems, and many others can all be used advantageously to develop good speech habits. Story-telling, simple creative dramatizations, and conversations are a part of every grade in the elementary school. In addition, we have choric verse, as applicable to the kindergarten as to the junior high school. In the intermediate and upper grades we may introduce group discussions, oral reading of poetry and prose, acting, parliamentary procedure, debate, extemporaneous speaking, and the meeting of such every-day speech situations as apologizing, excusing, thanking, securing

and giving information or directions, greetings, introductions, and telephoning. The elementary school teacher who has a basic philosophy of what constitutes good speech training on the elementary level will experience no difficulty in finding suitable materials or activities through which to provide that speech training. Moreover, she will find that new opportunities for speech training are constantly arising in the ordinary daily conduct of her classes. And she will find that her pupils, having experienced this basic training in speech, will have achieved more than certain speech skills and habits. They will have a consciousness of the value of good speech. But even more important, they will improve in physical and emotional freedom, they will be better able to adjust socially, and they will have made appreciable gains in personality development.

I should like to conclude with a statement from Letitia Raubicheck whom I quoted before: "It is necessary to add to the three R's an S if the elementary school child is to be given the basic tools of education. No matter for what vocation the child's gifts fit him, he will have to use speech both in securing a job and in holding it. The dictaphone and typewriter may reduce the requirements for writing; the tabloids, movies, and radio may substitute for reading; but it is as true now as it was in Miles Standish's day that each one must speak for himself. Under these circumstances, which no one can doubt, it is essential that certain skills be made available for all."[3]

[3] *Ibid.*, p. 117.

THE FIELD OF SPEECH—A PROBLEM IN DEFINITION

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THE *field of speech* has a strong claim to recognition as an autonomous region of what Francis Bacon once so aptly called "the intellectual globe." Of this the growing literature of speech and the increasing number of educational institutions concerning themselves with the matter of such literature is ample evidence. But the fact that the field has been staked off, even tentatively, only in recent decades gives rise to a serious practical and theoretical question concerning it. Many of its cultivators find that they have very different notions of what they are about, and they have had not a few boundary disputes with the older settlers of neighboring terrains. Departments of speech are rarely of one mind as to what their proper functions are, and school administrators often have more than the normal amount of difficulty in allocating responsibilities to them. The very conception of a field of speech, therefore, presents us with a problem which is quite literally one of *definition*.

Scholars and teachers in the field, moreover, have been aware of the task of clarification which has consequently fallen to them; and they have undertaken to make of *Speech*, not merely a loosely construed departmental designation, but a consciously thought out program of research and instruction. As a particularly observant participant in these activities remarked not so long ago, for more than twenty years a major part of the energies of the speech profession has been directed toward "self-definition."[1] It may well be helpful, therefore, now to review some of the ways in which

[1] A. Craig Baird, "The Educational Philosophy of the Teacher of Speech," THE QUARTERLY JOURNAL OF SPEECH, XXIV (1938), 552.

these energies have thus far been expended, and to reconsider this problem of self-definition in its most general terms.

Some essays directed to the problem, we may observe first of all, center about the attempt to state a comprehensive formula which relates such diverse matters as phonetics, argumentation, speech correction, and dramatics to a least common denominator that binds them together with "a golden thread of common essence." An excellent example of this is to be found in A. T. Weaver's paper on "The Case for Speech" where he asks: "Are we not striking toward the heart of the matter when we say that *speech is social adaptation through reciprocal stimulation by voice and visible action?*"[2] Whatever our opinion of the success of any particular formula of this kind, the important thing to note here is the definitive nature of the effort. Professor Weaver himself remarks concerning the one just quoted that if research and training in "speech as an instrumentality of social co-operation . . . be not our interest and our responsibility, we must proceed to find some other more acceptable formulae to which we can yield our full measure of devotion."[3] This is a quest for a workable defining equation, not a special plea for a special view as to its statement.

Although that sort of attempt is perhaps most explicitly directed at definition of the field of speech, however, it is by no means the only one. Whereas papers such as Professor Weaver's contribute to the end by stating principles of internal unity, others do so by pointing out external contacts of the field with others. Gladys Murphy Graham's paper on "Logic and Argumentation,"[4] for instance, remarks how argumentative speech is related to the quite distinct discipline of formal logic. And Joseph A. Mosher's paper on "Debate and the World We Live In"[5] demonstrates how speech, as illustrated in formal debate, is related more broadly to the resolution of issues in the world of affairs. Essays such as these help in defining the field of speech by delineating the boundaries over which its commerce with other fields takes place.

Moreover, one can find in many issues of the QUARTERLY JOURNAL articles which, although classified under such special heads as "Debate," "Public Speaking," etc., have the effect of orienting speech work generally through orientation of some major department of it. Two excellent examples of this, which again may be taken quite at random, are Angelo M. Pellegrini's "Public Speaking and Social Obligations"[6] and Carl Dahlstrom's "A Proposed Preface to a Text on Public Speaking."[7] The first argues that the training of a public speaker should be a training in "the co-operative sharing of ideas" treated as "an instrument of social regeneration" rather than as "an instrument of personal power over others for the achievement of personal ends." The second argues in a somewhat similar vein, that such a training should develop an ability to speak "with integrity without regard for the lures of opportunism" rather than merely give practice in "the skills of exploiting the actual and potential sucker lists of our country." But the obvious effect of both is to give the whole program of speech research and education a very special didactic emphasis which might be said to effect definition of the field through specification of its moral and intellectual aims.

Finally, articles suggesting lines and methods of research must be considered here too. Their relevance to the theme of

[2] *Ibid.*, XXV (1939), 185.
[3] *Ibid.*
[4] *Ibid.*, X (1924), 350-63.
[5] *Ibid.*, pp. 332-39.
[6] *Ibid.*, XX (1934), 345-51.
[7] *Ibid.*, XXIV (1938), 418-24.

this study is apparent from the research committee report which appeared in the first volume of the QUARTERLY JOURNAL, for its list of research projects is by implication a survey of the directions in which the speech commonwealth, newly founded when it was written, might realize its manifest destiny. And their relevance is clearer still from William Norwood Brigance's article, *Whither Research?*[8] for the appeal of this paper from "comptometer studies" to the undertaking of "a combined historical and critical study of orators and oratorical literature" is an attempt to guide to greener pastures the busy working out of that manifest destiny. After all, one cannot in speech, any more than in other fields, escape the force of the methodological precept that how you seek determines very largely what you will find.

The challenge to self-definition, then, has been taken up in a number of ways, and it has evoked a literature that we may possibly regard as contributing to an incipient *philosophy* of speech science and speech art. The task, however, is by no means finished. The recurrent request that in the years before us we "assume more clearly our mature function as critic of our own thinking and working,"[9] not to mention the persistence of the difficulties at clarification, is evidence that much remains to be done. Perhaps it is evidence, too, that like basic philosophical problems in general this one will never admit of final treatment which will dispose of it for all time. Perhaps the chief function of this fundamental question of definition is to make the worker in the field of speech more critical of his purposes and sensitive to his responsibilities without leading him to any final revelation of wisdom that will allow him thenceforth to confine his labors to unreflective routines. But be that as it may, I should like to suggest here that, whatever the expectations with which we consider further the definition of the field of speech, we shall do well to approach it from still another point of view.

We have got a long way toward clarity, and can doubtless get still further, by considering our field in terms of its own appropriate principles, aims, possibilities, and methods, and in terms of its immediate relationships with other fields. Sooner or later, however, we shall have to take account of the broader context in which it is set, and of the broader undertaking to which its cultivation is incidental. Speech science, after all, is science; and speech art, let us fondly believe, is art. All important as the field of speech may rightly seem to us, it is but one of the many provinces of "the intellectual globe"; and its cultivation is but one of many undertakings which all together constitute the total enterprise of learning. However well we may survey our field from *within* and from its immediate boundaries, the perspectives we thus attain are not likely to be completely shared. Rather, so long as we confine ourselves to them we shall have to contend for them against the claims of others taken from different centers of survey. And in the long run the only common appeal which we can possibly have will be to a comparatively objective perspective taken from the point of view of the total undertaking in which both we and our challengers take part.

The thesis here proposed is that *our conception of speech science and speech art depends very largely on our conception of the general scheme of the sciences and arts.* It suggests that, *instructive as are definitions of the field of speech attempted from internal points of view, those which are likely to be of most consequence are the ones which derive from definitions of the larger projects of in-*

[8] *Ibid.*, XIX (1933), 552-61.
[9] A. Craig Baird, *op. cit.*, p. 553.

quiry and instruction that constitute the total enterprise of learning.

Thus far, of course, no effort has been made here at getting a real check on the thesis. The only attempts have been to clarify its meaning and to make it sufficiently plausible in commonsense terms to invite further consideration.

What should we have to do to get such a check? Most importantly we should have to arrive at explicit statements of our current way of conceiving the larger enterprise of which we have spoken, and then we should have to investigate whether there were adequate definitions of the field of speech implicit in them. But this is an enormous task hardly to be undertaken in a single paper or by a single investigator. It is a project, rather, for that entire part of the Speech profession most especially concerned with the reflective consideration and interpretation of its work. And it is a project so involved in the confusion of our present perplexities and cross-purposes in all matters of learning that its execution is likely to be long and drawn out. Limitations of space, moreover, make its more explicit illustration impracticable here. But perhaps enough has been said to invite further exploration of this important phase of the philosophy of speech, that work in the field may be better illuminated and better illustrate what we sometimes fondly call *the life of reason.*

FORUM

To the Editor of the JOURNAL:

To encourage interest in Direct Clash debating, Sectional championships will be awarded at the following tournaments:

1. The Appalachian Mountain tournament at Appalachian State Teachers College, Boone, North Carolina, early in February, 1942. Dean J. D. Rankin, Director.
2. A non-decision tournament at Central College, Fayette, Missouri, February 4, 1942, preparatory to establishing a decision sectional tournament in 1943. Professor John Randolph, Director.
3. The tournament sponsored by Linfield College, McMinnville, Oregon, February 19-20, 1942. Professor R. D. Mahaffey, Director.
4. The Savage Forensic tournament at Southeastern State College, Durant, Oklahoma, February 26-28, 1942. Professor T. A. Houston, Director.
5. The Volunteer tournament at Union University, Jackson, Tennessee, March 5-7, 1942. Professor C. H. Farnsworth, Director.
6. The Calhoun tournament at Clemson College, Clemson, South Carolina, March 5-7, 1942. Cadet O. A. May, Student Director.

Individual Sectional Ranking will be awarded to all debaters fulfilling the ranking scale published October, 1940, in the QUARTERLY JOURNAL OF SPEECH. At the close of the 1941-42 season, certificates of national championship will be awarded to the senior college men's and women's teams and the junior men's and women's teams having the best record in the sectional tournaments in team and individual ranking. Claim for National award should be submitted not later than April 1, 1942, to Professor Edwin H. Paget, North Carolina State College, Raleigh, North Carolina. The official rules for Direct Clash debate were published in the QUARTERLY JOURNAL OF SPEECH, October, 1940. Additional copies of the rules may be secured from Professor Paget. He will also welcome inquiries concerning the establishment of sectional tournaments for 1942-43 in sections of the country not yet covered.

EDITORIALS

THE NEXT THREE YEARS

With this issue a new Board of Editors assumes responsibility for THE QUARTERLY JOURNAL OF SPEECH, a responsibility that they are to hold during the next three eventful years. They are years that, besides war, will bring also inflation and possibly even the beginning of depression that follows the invariable path of war and inflation. They are to be years of crisis to most members of our profession.

Permit me, then, to say a few words to the younger men and women who stand on the threshold of professional life, who have not yet participated in the high adventure of uncertainty such as now awaits us, and who may be disturbed at the prospect of doing so.

Crisis and uncertainty are not new vicissitudes. They have been almost a monotonous part of the life of every generation—and I am not thinking right now of the critical times faced by the Founding Fathers of America in early national history. I am thinking rather of the critical times faced by the Founding Fathers of our NATIONAL ASSOCIATION and by the members of our profession. It is not an old association, this one of ours. It was founded twenty-seven years ago. Eleven of its seventeen charter members are still living. On the day it was founded, armies were deadlocked on the battlefields of Europe and the world was thought by some to be tottering on the bring of political disruption and economic collapse. For the timid and the backward-looking they were times of terrible uncertainty. But in the midst of disorder, with the debris of civilization—as the fatalists thought—tumbling about them, seventeen men sat quietly in a room in Chicago and voted unanimously to organize "The National Association of Academic Teachers of Public Speaking, for the purpose of promoting research work and more effective teaching." They elected officers and established this magazine.

Their faith in the future was not misplaced. True, during six years of the twenty-seven year life of this ASSOCIATION world wars have been blasting at the foundations, and during twelve years depressions have been stripping the gears of economic life. Two world wars and two depressions! Eighteen years of crises and uncertainty out of twenty-seven years of existence! Yet in those years our ASSOCIATION has grown from seventeen members to thirty-six hundred, our techniques of research have been perfected, our work has advanced on every front, and our highly important contributions to education have become universally recognized.

Beneath the fiery surface of war and depression, of inflation and deflation, lies a stability unseen by those who are blinded by the surface glare. A Frenchman in 1918, crouching with your Editor in a ravine that ran through the war scarred hills of Verdun, understood this stability in circumstances that were more grave than most of us will ever know. Measuring his words between the whine and burst of shells, he said, almost casually, "On these hills before us a million

men have died, . . . perhaps more than a million, . . . but France still lives."

The timid and the faint-hearted long for certainty and repose, but to them many years ago, Justice Oliver Wendell Holmes gave the answer: "Certainty is an illusion and repose is not the destiny of man."

Our Association was born in an hour of crisis and uncertainty. Once again, it faces both. But as time marches on, through crises of this day to other crises of the future yet unseen, the members of our profession shall march onward with it.

THE NEW FORMAT

Readers of the JOURNAL are presented in this issue with a new format. The reason is not change for the sake of change, nor a dissatisfaction with the old format that has been used for twenty-seven years. It is dictated chiefly by the national emergency which has not only caused a sharp increase in the price of paper, but has made paper of the quality used in this magazine difficult to secure even at increased prices. (Chemicals used in the manufacture of paper are now needed for other purposes by the armament makers.)

Since a change in format of some kind was necessary, we have made a virtue of necessity and have adopted the two-column page. Recent research shows that the short lines made possible by using double columns are easier on the eye span than are the longer lines formerly used in the JOURNAL; and for that reason most professional, scientific, and literary magazines have already adopted the short line, double-column page. We hope that it enables you to read the contents of the magazine with less effort and in less time.

Also, we have changed the kind of type from that previously used. The former type was Old Style No. 1, an excellent type that we would be content to continue using. But at Paris, in 1929, were exhumed the matrices of John Baskerville's famous printing type (sold after his death in 1775 to the French dramatist, Beaumarchais), and the type developed from Baskerville's matrices has become one of the most popular type faces of today. It is used by critical publishers both for magazines and books. To us it seemed especially adapted to the double-column page, and so, after consultation with several experts, we have decided to use Baskerville type in the JOURNAL.

Although there are fewer pages in this issue than in previous ones, the amount of material has not been decreased. It has merely been rendered more compact.

NOTES ON PREPARING COPY FOR THE QUARTERLY JOURNAL OF SPEECH

The following instructions, revised from those published in November, 1924, and February, 1933, are offered for the benefit of persons who submit copy for publication in this magazine:

1. The length of published articles varies in general from 1,000 words to 5,000 words. The average length is 3,000 words. Without in the least discouraging the submission of longer articles on important topics, it should be said that articles longer than 3,000 words have less opportunity of being published than do articles of 3,000 words or less.

2. Before being submitted for publication, all copy should be carefully proofread by at least one person besides the author. In the printing, copy is proofread

five times so as to avoid all reasonable chance of error, but proof is not sent to the author. Every reasonable care, therefore, should be taken by the author to see that his copy is free from error.

3. Copy should be typewritten, double-spaced. It would be helpful if the number of words in the copy were given in the upper right hand corner of the first page. A duplicate copy of manuscript should be kept by the author for possible reference needs and also as a protection against loss of the original.

4. Titles of leading articles should be typed in full caps. The author's name should be set two spaces below the title; it should *not* be in the upper corner of the page or at the end of the article. The author's affiliation, school or college (or if he is not so affiliated, his home city), should be placed two spaces below his name. Do not type author's affiliation in full caps.

5. If the article has been read at a convention, an asterisk should follow the title and a footnote state the fact.

6. Quotations not exceeding a sentence or two may be included in the text, with quotation marks.

7. Longer quotations, lists, etc., to be set in smaller (9-pt) type than the type of the text (10-pt), may be type-written single-spaced. Do not use quotation marks if the quotation is to be distinguished by a different type. Indicate omissions by ellipses (i.e. three dots) thus, . . . ; but if the omission occurs after a complete sentence, use both a period and the ellipses (i.e. four dots).

8. All titles of books and names of periodicals (but see Rule 9) should be italicized (underlined in typing). Titles of single articles, essays, poems, or chapters in a book should not be italicized but put in quotation marks. See examples below, Rule 12.

9. In the text, references to the QUARTERLY JOURNAL OF SPEECH and to the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH will be set in caps and small caps. In typing this may be indicated by double underlining. In footnotes, the title of this periodical may be abbreviated to Q.J.S.

10. Footnotes (other than those referred to in Rule 5) are marked with superior figures and numbered consecutively from the beginning to the end of each article. *In the manuscript, each footnote should be inserted immediately following the line in which it is referred to.*

11. These abbreviations from the Latin need not be italicized: etc., i.e., viz., e.g., cf., vs. Other abbreviations or words from the Latin, such as the following, should be italicized: *ibid., infra, supra, vide, loc. cit., op. cit., passim, sic.*

12. Footnote references to books should indicate the place of publication *only if it is other than New York City* and should give the date of publication, both in parentheses after the title; then the page number, using the abbreviation "p." or "pp." If a volume-number is necessary, use Roman numerals; it is not necessary to write "Vol." But if such a volume-number is used, then *do not* use the abbreviation "p." or "pp." to indicate the page number unless this is necessary to avoid ambiguity; instead let the volume-number and pages appear in this form: XI, 119-21. In referring to periodicals, put the date of the cited volume in parentheses immediately after the volume-number, thus: XX (1941). (Only if books are given in a bibliography or in some other context where availability to the reader is emphasized should the publisher's name be given.)

These and other recommendations concerning footnotes are illustrated by the following specimens:

[1] W. P. Ker, *Epic and Romance* (London, 1897), p. 91-96.

[2] Bower Aly, *The Rhetoric of Alexander Hamilton* (1941), p. 103.

[3] R. S. Baker, *Woodrow Wilson, Life and Letters* (1927), II, 214.

[4] *American Eloquence*, ed. Frank Moore (1895), I, 364.
[5] Bert Emsley, "Talking Dictionaries," QUARTERLY JOURNAL OF SPEECH, XXVII (1941), 275-80.
[6] M. Bautain, *The Art of Extempore Speaking* (4th Amer. edition, 1859), pp. 149, 187, 211-12.

13. For headings of book reviews or reviews of periodical articles, follow what seems to be the normal form found in any issue of the QUARTERLY JOURNAL.

14. If reprints are desired, arrangements should be made directly with the George Banta Publishing Company, Menasha, Wisconsin, on the 15th of the month preceding the date of publication. Reprints cannot be secured if they are ordered after that date. (Reprint order blanks will be sent each author in advance of publication.)

NEW BOOKS

Literature as a Fine Art: Analysis and Interpretation. By CORNELIUS CARMAN CUNNINGHAM. New York: Thomas Nelson and Sons, 1941. Pp. vii-xi. +1-295.

This is an important book. Its main thesis is that interpretative reading, although not an original creative art, is as necessary and ought to be as much respected as is the art of the interpreters of music. It is necessary because great literature has been written to be read aloud and can be neither fully experienced nor fully appreciated until read aloud by a master of the art of oral interpretation. Students of oral interpretation, if they are to become masters of their art, must undergo the aesthetic discipline. The book presents a method of aesthetic discipline.

This method is based on the factors common to all the arts. These factors are derived from psychologists, critics, and "articulate artists," who "have reached a marked consensus as to what elements must be present in any work if it is to be regarded as art." The qualities or factors innate to works of art in all the mediums are: (1) unity, (2) harmony, (3) variety, (4) contrast, (5) balance and proportion, (6) rhythm." Of these factors, rhythm is the organizing principle. Rhythm gives to a work of art its "character and personality."

The aesthetic discipline presented in this study is for the interpretative artist who has trained himself in the fundamentals. His body must be so trained in flexible action and his voice so capable of all the varieties of energy, "color," melody, and timing as to meet the demands of the literature he interprets (pp. 87-88). With this basic equipment, the interpreter of literature, in order to make his work worthy of the name of art, must make a searching study of the factors common to all the arts which are to be found in the work of literary art, the presence of which makes it a work of art. "Beauty does not exist except when experienced" (p. 133), the interpretative artist must discover in the printed record left by the creative literary artist the elements or factors which make it a work of art. These factors, the author insists, were put into his composition by the conscious intention of the artist. The implication seems to be that the product of art is the work of art, in contrast with Dewey's view that a work of art "takes place when a human being co-operates with the product." Dr. Cunningham seems at times to impute to products of art an absolute, transcendental existence independent of an experiencing agent, or *consumer*. He speaks of "the art that lives in language," of "the rhythm which is inherent in the work of art"; "the composers of operas and the writers of songs keep constantly in mind *as they produce their art*" the qualities of singers' voices and the instruments of the orchestra. Although the author makes ample allowance for individual differences in interpreters of both music and literature, the phrase *"as they produce their art,"* together with the often used phrase "the creative literary artist," suggests his insistence on the autonomous existence of works of art in the musical scores of symphonies and in the words of poets. That there is an important truth in this view, I am not inclined to deny. It is reinforced by his conception of art as having a "circumference," a "body." This body seems to have an inner generative force or energy; for we are told that "From the surface of its body well rounded in the attainment of these innate qualities *(Unity, Harmony, Variety, Contrast, Balance* and *Proportion,* and *Rhythm)* there will always be in art a 'spilling over' of qualities which are extrinsic. They are the qualities which pertain to, or are derived from, the relationships which works of art bear to human beings, both those who make them and those for whom they are made." They are *Universality, Individuality, Suggestiveness, Psychical* or *Aesthetic Distance.*

There are many statements in this book which will cause questioning by teachers whose lot it is to work with students who have not mastered the fundamentals of interpretation. What is the practical utility of such a severely objective and intellectual aesthetic discipline? Is it possible to recog-

nize the elements of balance and proportion in a work of art before they are first recognized as qualities of experience? Does the perception of rhythm come before rhythmic action? (P. 33.) Are the *sounds* of words as important as they are here made out to be? Were Whitman, Shelley, Keats, Milton, and Coleridge such deliberately intentional artificers as is here suggested, or had their powers of invention matured along with their mastery of language, so that they did better than they knew? Is imagery, the verbal record of sensations, of primary importance for the interpretative artist who would do justice to "The Rime of the Ancient Mariner," or should he rather be concerned with the actions which are implied in the language and which unify the sensations recorded in the figurative language? Are Variety and Contrast so deliberately and by a process of cold, intellectual judgment introduced as means of enriching the theme, or is it possible that underlying the diversity of materials of the poet and governing his selective and organizing imagination is the psychological law of perception by which we assimilate into—and reinforce—a dominant mood all the affective elements in a situation, whether the situation be actual or imagined? Such questions will be answered in various ways by various readers of the book.

The main difficulty here—at least for this reviewer—arises from the fact that in the book there is no clear distinction between language as the medium of imaginative literature—as a record of actions—and the language of practical speech and writing. A reader fully involved and participating in a piece of imaginative writing, as I. A. Richards points out, is constantly getting *set* for actions of one kind or other. This implicit imaginal activity of the participating silent reader becomes the explicit speech behavior of the interpretative reader. It acquires its qualities from the fact that the reader has participated in imagined activities of imagined persons in imagined situations and now before an audience, in a socially stimulating situation, is actively engaged in inciting in his listeners similar qualitative responses of participation.

It is obvious that here is a difference between two points of view and two methods of analyzing literature for interpretative reading. One method applies concepts abstracted from the study of the arts and applied as critical criteria in the analysis of products of literary art and to the art of interpretative reading. The other method seeks, in the first instance, to differentiate between the practical functioning of language in speech and writing and its functioning as the medium of imaginative literature and in interpretative speech. This second method attempts, furthermore, to analyze each piece of literature (against the background of its origin in the experience of its author, yes), as a self-contained organization of actions of imagined persons in imagined situations. The first method maintains an intellectual distance from a "work of art" and from this distance seeks to discover the aesthetic elements in the composition. The second method insists on a fusion of the experience of the reader with the elements of "universal" experience in the piece of literature. It assumes that a work of art comes into being only in "the experiencing agent." In the practical functioning of this method, Universality, Individuality, Suggestiveness, and Psychical or Aesthetic Distance are not extrinsic qualities of a work of art conceived as an autonomous entity, but enter into and act as catalytic agents which govern the creation of a work of art in the process of inter-action between the experience of the reader and the record left by the creative artist. The first is a method of mature, objective analysis and criticism and a procedure of aesthetic discipline. It assumes that the more elementary, functional approach to the problems of literary appreciation and interpretative reading has already been made. This second method has developed as a reaction against the older intellectualist tradition of the first. The point of view of the second method is well though radically stated by Baker Brownell: "We should approach art, indeed, as the artist approaches it, not as something to know but something to do, not as something to think out but as something to participate in." ("Art is Action," p. 33.)

Students qualified to function at a mature level of critical appreciation of literature, able to recognize objectively the emotional energies of which their experience of literature is an organization, will find this exposition of aesthetic principles common to all the arts invaluable as a guide, a discipline, and a stimulus to further research and analysis. It proposes to dignify oral reading by building it on the broad-based foundation of the factors common to all the arts. The analysis of examples of these factors draws on a rich background of scholarship and a penetrating perception of their presence in

music, architecture, painting, sculpture, and literature. The author leans somewhat heavily on examples and analogies taken from the arts other than literature. The analogies are suggestive and persuasive but not analytical. They are frequently used as substitutes for analysis.

This is not an elementary text in interpretative reading. The author makes it abundantly clear that his method is for advanced students, and he justifies his declared purpose to apply the factors common to all the arts as an aesthetic discipline to the art of the oral interpreter of literature. We may safely assume that the students who at the School of Speech at Northwestern University "demonstrated the practicability of the method" and made "substantial contributions" to "the proof of its effectiveness" had already mastered the elements of interpretative speech. Some teachers may regret that more modern selections are not subjected to the analytical method, but they can easily make their own applications of the method to selections of their own choice. The discussion is at times intricately detailed and sustained in abstraction from specimens, but the illustrative material is on the whole abundant; and the practical applications of the author's method, his point of view once assumed, amply illuminate the exposition. Whatever methods a teacher of interpretative reading may use, he will find this book a rich source of suggestions and a well-stocked store of intellectual tools on which he may draw to make his teaching more effective.

The book is a *must* for all teachers and advanced students of interpretative reading.

F. M. RARIG, *University of Minnesota*

The Rhetoric of Alexander Hamilton. By BOWER ALY. New York: Columbia University Press, 1941; pp. 197.

Mr. Aly has achieved a number of desirable ends in this study; he has analyzed the Hamilton biography and criticism in a manner which reveals its shortcomings; he has suggested what rhetorical criticism may add to biography and history; he has established the claim of Hamilton to a very high place in the history of persuasive speech; and he has shown that good writing is possible even in a doctor's thesis.

In ancient historiography, speeches constituted a large part of the author's explanation of events. They even provided a good part of his text, and many of the speeches were all the better for being recomposed a generation or so after they had been delivered. The economic interpreters of history have attempted to banish speeches from the course of significant events, except as an occasion for cynical remarks on the difference between appearance and reality. But such historians have not been effective in discouraging speech-making, and they have not solved the problem of the relation of rhetorical appearance to economic reality. Hamilton's speeches are not explained, or explained away, by maps showing how the votes on the constitution were determined by economic interests.

In asserting that rhetorical criticism can add to our understanding of history, Mr. Aly has not made the common mistake of exaggerating the claims of rhetoric. He is nothing if not critical, and he adds greatly to his own persuasiveness by his maturity of mind and balance of judgment. The quality of this particular study adds force to his final suggestions, and they are so well stated that they deserve to be widely quoted:

> The critics of American life and literature should seek to discover the ways in which the American genius has expressed itself in communicative language as well as in fantasy and image, in rhetoric as well as poetic. . . . It may be that some historian, seeking to understand American culture, not as an established historical fact with all the resultants known, but as a series of problems in courses of action, will be willing to forget what comes after and to see the people of each successive generation engaged in the process of persuading one another to do what they want done. Such a historian will be likely to re-discover persuasion as a force, like wealth or generalship; and he may even discover a rhetorical theory of history at least as plausible as certain phases of the economic interpretation which seems to govern current historical thought.

The growth of studies in American culture, based upon the integration of politics, economics, philosophy, and literature gives good ground for hoping that Mr. Aly's suggestions may bear fruit in many graduate schools, and may even have their effect upon more mature interpreters of American life. A careful reader of Mr. Aly's book, however, will realize how much work lies ahead before a "rhetorical theory of history" can be adequately stated.

EVERETT HUNT, *Swarthmore College*

Conversations in Phonetic Transcription. By RUTH B. MANSER and DOROTHY I. MULGRAVE. New York: E. P. Dutton and Co., 1941; pp. xii+ 174.

Except for the preface and fifteen introductory pages, this book consists of conversations transcribed in the phonetic alphabet of the late William Tilly and in the normal literary alphabet. In the conversations two speakers enlighten two other speakers on American life. All speakers, even such minor ones as telegraph agents and ticket clerks, speak with Mr. Tilly's authentic accents.

Though the authors insist on the narrow style of their transcription, the detail is actually superficial and confusing. Though [o], for instance, always appears with a low marker, the authors never indicate the base line from which the lowering is to be measured, and the symbol consequently lacks any definiteness. The broadness or narrowness of a phonetic transcription is to be judged by the degree of detail it shows, not by the complexity with which it dresses up basic phonemes. Some of the narrow refinements are confined to the introductory material, and do not appear in the transcriptions. The authors themselves acknowledge the irrelevance of some of these symbols in their footnotes, but evidently feel that the Tilly cult requires some reference to them.

There is a curious bibliography, with references to such recognized linguistic investigators as Baugh and Bloomfield, Kenyon and Krapp. None of these men has ever given public approval either to the Tilly alphabet, the Tilly system of linguistics, or the Tilly standard of speech. They have had no discernible influence on this book, and their names are included apparently for prestige alone. Miss Manser and Miss Mulgrave have, in short, made a contribution, not to linguistics or to educational methodology, but only to the Tilly ritual.

C. K. THOMAS, *Cornell University*

Effective Public Reading. By HENRY E. ASHMUN. New York: Prentice-Hall, Inc., 1940; pp. 137. $1.50.

This little volume is "designed to give the mechanics of public reading simply and untechnically, but practically and understandably." I think it may safely be said that it does just that. It is not intended for the classroom; it is not a substitute for courses in reading or speaking.

With a good deal of spirit, it runs, in its twenty-one chapters, through such subjects as "Hearing Your Own Voice," "Inflection," "Pronunciation," and "Facing the 'Mike.'" It is to be regretted that phonetics—in some form—were not employed in the sections concerned with pronunciation; even the diacritical markings of the dictionary would have been better than the approximations given here.

But otherwise the book makes good reading, some of the suggestions made are most interesting, and persons in the "self-help" class may benefit considerably.

THEODORE G. EHRSAM, *New York City*

Sir Arthur Pinero, A Critical Biography with Letters. By WILBUR DWIGHT DUNKEL. Chicago; University of Chicago Press, 1941; pp. 142. $1.50.

As an undergraduate Mr. Dunkel acquired an enthusiasm for Pinero's plays unusual in our time. Later serious study brought him correspondence and personal interviews with the playwright, who read and corrected the first draft of this study. Consequently Mr. Dunkel is able to correct certain errors in the facts of Pinero's life as set forth in Hamilton Fyfe's *Arthur Wing Pinero, Playwright.*

His main object, however, is to correct what he believes to be the unjustly low estimate of Pinero which has characterized the twentieth century. In this he is not so successful, perhaps because this study is long on statements of belief in Pinero's merits and extremely short on proof. Mr. Dunkel says for instance: "the dialogue in his plays is right for the actor and disconcerting to the reader. Phrases which annoy the cultivated reader ring true on the stage," but he quotes not a single line of dialogue that those at least who know something about acting and the stage may judge.

Perhaps the real difficulty is the brevity of the book. No one can expect in 142 pages to change radically our view of a man like Pinero. If one may take this book as a study preliminary to a more comprehensive work, one can appreciate its contribution and look forward to a real critical biography yet to come.

BARNARD HEWITT, *Brooklyn College*

Six Classic Plays for Radio and How to Produce Them. By E. W. ZIEBARTH and R. B. ERFKSON. Minneapolis: Burgess Publishing Company, 1939; pp. 196. $2.00.

An unsympathetic reviewer would find it easy to be discouragingly critical of "Six Classic Plays and How to Produce Them." But the volume is obviously not intended for use by groups with any considerable radio experience. For example, the authors open the chapter on sound effects with the statement, "It is wise to try out all sound effects over the microphone before attempting to use them on the air."

The plays, apparently all half-hour scripts, seem to be very satisfactorily prepared for radio. They include *Macbeth, Othello, Camille, A Doll's House, The Cherry Orchard,* and *Lady Windermere's Fan.*

The first thirty-six pages contain, in addition to the chapter on sound effects, some "Practical Production Directions," a glossary of studio terms, and illustrations of types of microphones, which information is not specifically related to the six plays. The book is bound in paper, and is either lithographed or mimeographed. If it is mimeographed the publishers deserve our congratulations for a superbly neat and readable piece of work.

DONALD HAYWORTH, *Michigan State College*

So To Speak.—By ELIZABETH FERGUSON VON HESSE. New York: Frederick A. Stokes Company, 1941; pp. xiv + 498. $3.00.

Mrs. von Hesse, in the twenty-six years of speech teaching to which she admits, has learned a valuable lesson which constitutes the basic philosophy of this book, namely: training in speech does not consist of learning a few tricks of platform behavior, but of developing new habits, personality traits, and attitudes. Speech training is not a matter of ten (or thirty) easy lessons in "what to do," but demands a thorough re-organization of thought patterns, temperament, and modes of living. Far less than some of the more heavily academic texts is she content to depend upon technique, tricks, and external paraphernalia.

This is a point worth making emphatically, for upon a casual examination *So To Speak* might be mistaken for another of the long procession of "Improve Yourself!" manuals which keep tumbling from the press. In many superficial respects it resembles them. Its subtitle, for instance, is "A Practical Course to Develop Poise and Personality Through Effective Speech." Its tone is breezy, informal, and at the same time dogmatic—without the scholarly weighing of pros and cons and the frequent qualifying phrase. There are many illustrations drawn from the writer's experience—in most of which some "banker" or "successful executive" was shown the error of his ways by a keen diagnosis and a cleverly concocted cure. The chapter titles (to cite only a few of them) have the "come hither" quality:

Walk Like a Thoroughbred
Take Off Your Mask
Your Streamlined Body
The Velvet Tone
Your Verbal Wardrobe

At intervals throughout the text, sometimes as frequently as three times on a single page, stimulating quotations are set in, without being interwoven into the text, though usually at least indirectly germane to the immediate discussion. I am sure that Mrs. von Hesse would say, "If these things be treason against good speech teaching, make the most of them."

If the book had to draw its vitality from such things as these, it would be hardly worth a review. But when this breezy approach is merely the garment which clothes a healthy, experience-enriched, and substantial philosophy of speech improvement, the result is generally attractive and occasionally breath-taking. Directed as it is primarily to adult readers who would be impatient with the staid tone and academic organization of the usual college textbook, we academicians have every reason to be glad that it offers to that audience a *radical* view of speech training. To Mrs. von Hesse speech is a root subject, delving into the fundamentals of life experiences. In this respect she is much nearer to Quintilian than most of us dare to be. Perhaps—just perhaps!—this is one reason for her success with the public. Maybe Quintilian was right when he sensed that speech training is either the heart of all education or it is nothing. Right or wrong, this point of view may seem clearer to one whose teaching is not "departmentalized" into one corner of a large curriculum, but who takes her students into courses which constitute the core of their educational endeavors.

Any teacher of speech will find this book stimulating. It will give him ideas worth using, and will help to kindle his fire of faith to a brighter pitch. It is a safe guess that he will carry from it to his own classes some witty and wise comments, salty illustrations, and helpful classroom methods. That there will also be much to disagree with goes with-

out saying. Mrs. von Hesse is largely original, hence unorthodox, and inevitably sometimes wrong, but seldom dull.

Should *So To Speak* also be put in the hands of our students? For the teacher who wishes to stress delivery, it should serve very well. There is much on voice, diction, vocabulary—and some on speech organization and types. The chapters on bodily action and platform conduct are excellent. The special index of exercises and drills is such a happy thought that it will undoubtedly be imitated. And the format is unusually good. As a potential text, it is worth a second look.

ROBERT T. OLIVER, *Bucknell University*

We Hold These Truths: Documents of American Democracy. Selected and Edited with an Introductory Essay by STUART GERRY BROWN. New York: Harper and Brothers, 1941; vi + 351 pp. $1.25.

The book presents a variety of documents including, for example, the Mayflower Compact, the Virginia Bill of Rights, the Articles of Confederation, the Constitution of the United States, the opinion of Roger B. Taney in the Dred Scott Case, and F. J. Turner's essay on The Significance of the Frontier in American History. The book also includes, among others, addresses by Patrick Henry, George Washington, Andrew Jackson, Daniel Webster, Henry Clay, John C. Calhoun, Arbaham Lincoln, and Woodrow Wilson. The editor has provided an introductory essay entitled "The Meaning of Democracy," which works toward a definition of democracy as a means of re-solving conflicts, strains, and tensions.

In the opinion of this reviewer the selection of documents is well designed to exhibit the development of popular government in America. The work will doubtless be useful to any one who does not have ready access to a library cataloguing the documents. The chief defect of the book lies in the failure of the editor to tell his readers anything about his sources. Concerning the address credited to Patrick Henry (Give Me Liberty Or Give Me Death) the unsuspecting reader will be led to believe that what is printed is a speech "made in the Virginia House of Burgesses, 23 March, 1775." Nothing is said about Mr. William Wirt's contribution. Throughout the book, moreover, the reader is left to speculate about the source of the editor's text. Is it too much to hope that before many years have passed publishers as well as editors will insist that editions of speeches and papers be adequately documented?

BOWER ALY, *University of Missouri*

IN THE PERIODICALS

RHETORIC, PUBLIC ADDRESS, AND RADIO

ANONYMOUS, "Staging a Television Program," *Radio News*, XXVI (November, 1941), 6-9, 64.

This articles describes the intricacies of television broadcasting. Video programs may now be ready for production, but the talkies must be faced as a formidable rival, and sponsors must still be sold on the television idea.

CHILDS, HARWOOD L., "Short-Wave Listening in the United States," *The Public Opinion Quarterly*, V (June, 1941), 210-226.

Five to ten per cent of the adult population in the United States listen to at least one European short-wave broadcast during the course of a month. The impact of short-wave propaganda is not likely to be marked as long as good domestic programs continue, and as long as belief in the integrity of free and uncensored radio and press is upheld in this country.

CONWELL-EVANS, T. P., "Lord Lothian's American Speeches," *The Nineteenth Century and After*, CXXX (October, 1941), 226-229.

Lord Lothian's American speeches, coming at a time when American opinion was morbidly suspicious of any attempt at British propaganda in spite of the flooding of the country with German propaganda, contributed a great service to England, during "the blackest year" of its history.

DREHER, CARL, and ZEH BOUCK, "Our Radio Amateurs," *Harper's Magazine*, CLXXXIII (October, 1941), 535-545.

Some of the fastest and smoothest radio operators in the world are numbered among the sixty thousand licensed amateurs who use little more than five per cent of the useful wave lengths of radio, and who compose a group of great potential value in case of national emergency.

FENWICK, C. G., "Intervention by Way of Propaganda," *The American Journal of International Law*, XXXV (October, 1941), 626-631.

The Americas to the South take cognizance of the threat of propaganda in their countries, and plan to deal effectively with it.

HOGAN, JOHN V. L., "Tomorrow's Problems for Broadcasters," *The Yale Review*, XXXI (September, 1941), 132-141.

Radio's great problem of tomorrow will be the task of improving the technique of programs, in terms of skill and resourcefulness, so that the intellectual interest and capacity for artistic appreciation on the part of listeners will be improved. Programs must appeal to large numbers of people, and any improvement must be done at a slow rate by presenting "better than average programs" that will attract and hold listeners. The broadcaster must remember that all courses on the radio are elective. Future advances in the technique and cultural use of the radio will be made by just such bold spirits as have originated this phenomenon of the twentieth century. "One does not have to be crazy in order to be a broadcaster," the author adds, "but sometimes it helps a lot."

INSTITUTE FOR PROPAGANDA ANALYSIS, "American Common Sense," *Propaganda Analysis*, IV (June 24, 1941), 1-7.

Propaganda is a necessity, and should be viewed not with alarm, but with equanimity as a useful instrument for analyzing the dual nature of the world. If we view all sides, and trust deepest judgments, then "America will ride out the storm."

KAISER, JOHN C., "The Matter of Illustrations for Sermonic Work and Otherwise," American Lutheran, XXIV (November, 1941), 15-16.

There are few authors whom the minister reads who do not offer illustrative material for sermons and talks. The books of illustra-

tions on the market are often "too full of illustrations that do not illustrate." The preacher will do well to read with pencil in hand, and to build a systematic and flexible file of illustrations.

MEIER, NORMAN C., G. H. MENNENGA and H. J. STOLTZ, "An Experimental Approach to the Study of Mob Behavior," *The Journal of Abnormal and Social Psychology*, XXXVI (October, 1941), 506-524.

Two experiments made by the authors in the creation of mob-incitation allowed for study of the reactions and motivating context of the individual, and supported the thesis that in the crowd setting the individual will behave in accord with the dominance of previously established habits, attitudes and behavior patterns, but that action itself will be to some degree conditioned by the nature of the situation. The degree to which guilt is or is not completely established will serve as a factor in stimulating participation.

MONEY-KYRLE, R., "The Psychology of Propaganda," *The British Journal of Medical Psychology*, XIX (September 10, 1941), 82-93.

Variation in susceptibility to propaganda depends upon the degree of independence and maturity a person has reached. The most effective propaganda probably begins with an appeal to fear based upon the symbols of internal persecutors and unconscious fantasies of childhood, and then erects compensatory symbols to restore lost belief in ability and creative power.

SAUNDERS, D. A., "The Failure of Propaganda and What to Do about It," *Harpers Magazine*, CLXXXIII (November, 1941), 648-655.

The failure of propaganda in the United States in the present world war would already have become catastrophic but for the fact that propaganda seems to have failed everywhere else too. The very phrases "preservation of our way of life," "the dignity of the individual," and "the threat to our democracy" are conservative phrases, implying a desire to return to a way of life already experienced. To become effective, propaganda in this country must cease to consider war in defensive terms, and in threats to business interests which are remote to the average man. It must use the military, political and social realities of today, and above all deal with probable developments of tomorrow. The groping need of propaganda is the vision of a "Brave New World" of tomorrow, a vision which could release potential energies now leadened with lethargy.

SCHULER, EDGAR A. and WAYNE C. EUBANK, "Sampling Listener Reactions to Short-Wave Broadcasts," *The Public Opinion Quarterly*, V (June, 1941), 260-266.

From an experiment based upon the listening habits of a sampling of Baton Rouge telephone subscribers, the authors conclude that the short wave radio propaganda exerts an indirect influence upon the thinking of this country. Nine out of ten listeners believe that the purpose of the short wave programs is propaganda. As a result, Germany, in attempting to reach the American public directly, is only defeating its own purpose.

SWEET, ONEY FRED, "Through Iowa on Chautauqua," *The Iowa Journal of History and Politics*, XXXIX (April, 1941), 115-147.

A chautauqua public speaker, traveling on circuit during the 1920 season to speak on the subject "In Other Men's Shoes," tells of his experiences on the road.

DRAMA AND INTERPRETATION

CAMPA, A. L., "The New Mexican Spanish Folktheatre," *Southern Folklore Quarterly*, V (June, 1941), 127-131.

In criticizing a former article upon the subject, the author points out that here is a field of study that is far from being exhausted.

DANIEL, CURT, "The Freest Theatre in the Reich," *Theatre Arts*, XXV (November, 1941), 801-806.

The theatre, sometimes permitted and sometimes illicit, exists in the German Concentration Camps. Where it is permitted, it serves as a factor in maintaining morale.

DEXTER, WALTER, "Mr. Charles Dickens Will Read," *The Dickensian*, XXXVII (Summer Number, 1941), 133-137.

The appearance of Mr. Dickens before the public to read from his own books as a means of aiding in philanthropic work is further substantiated by the pictures and programs presented in this article.

DUKES, ASHLEY, "Theatre Prospect," *The Author, Playwright and Composer,* LII (Autumn, 1941), 3-6.

The war, in causing the crumbling of the theatres of London, will give the theatre a chance to begin anew from its own origins of "three boards and a passion." The author of this article urges the playwright to forget about the proscenium and to plan the form that the play is to take in terms of the platform and arena. The stage can be simple, direct and urgent in a way that is impossible for the movies, and nothing less than a rebirth is the actual prospect of the new theatre.

ELLIS-FERMOR, UNA, "Radio Drama," *English,* III (Spring, 1941), 183-185.

The radio serves the modern theatre by reducing the dependence of authors, audiences and producers upon those visual effects which, "though excellent servants of the art, may become intolerable masters."

ELLIS-FERMOR, UNA, "Shelter Drama," *English,* III (Summer, 1941), 220-222.

The Wharf Players, an active and growing organization, put on plays in the shelters of London. Their versatility must be great and their equipment easily moveable. They are proving, by their popularity, that the primitive theatre instinct of the people will live, no matter what the conditions.

FALLON, GABRIEL, "Brows in the Theatre," *The Irish Monthly,* LXIX (September, 1941), 447-454.

A discussion of the theatrical fare in Dublin during the summer of 1941 is presented. Among the plays produced were *Friends and Relations,* by St. John Ervine, *Storm in a Teacup,* by James Bridie, and *The Petrified Forest,* by Robert E. Sherwood.

FRASER, GRACE LOVAT, "The New Romanticism: Scenes from the Shows," *The Studio,* CXXII (October, 1941), 109-111.

It is high time, the author believes, that the theatre stop lagging behind the movies, and develop its own potentialities.

GATES, WILLIAM BRYAN, "The Theatre in Natchez," *The Journal of Mississippi History,* III (April, 1941), 71-129.

A history of dramatic entertainment in the "romantic old city of Natchez" is depicted. During the period between 1809 and 1850 about five hundred and fifty dramatic performances were produced by local Thespians and professional actors.

GLICKSBERG, CHARLES I., "Poetry on the Radio," *Education,* LXII (October, 1941), 89-95.

Poetry will come to its own, and be given to large audiences over the radio. Norman Corwin, a poet in his own right, is showing how successful daring experiments in the adaptation of poetry to the radio can be.

LIPPMAN, MONROE, "Honest Standards in the Non-Professional Theatre," *Players Magazine,* XVIII (November, 1941), 8, 13.

If cultural life is to be preserved in this country, it is time to evaluate the purposes of the non-professional theatre, and to make the theatre justify its existence. The theatre must be made to give as high a standard of dramatic entertainment as possible. Exhibitions must be curbed, and the attitude of the actor and director toward their work must be objectified.

MACKAY, CONSTANCE D'ARCY, "The Little Theatre and the Young Playwright," *Players Magazine,* XVIII (November, 1941), 6-7, 20-21.

The true aim of the Little Theatre is to aid in the discovery of new talent in player, in producer, in designer, and above all in the playwright. The majority of Little Theatres, at present mere carbon-copy theatres, could be of immense aid if they would resolve to produce each year at least one new play by an emerging playwright of promise. The plays and playwrights are waiting.

POGGIOLI, RENATO, "Aesthetics of Stage and Screen," *The Journal of Aesthetics and Art Criticism,* I (Fall, 1941), 63-69.

Stage directors and screen directors are two distinct artists, and the ends that they seek are often contradictory. Especially is this true in the difference in the concept and use of the categories of time and space. The screen director is a creator, even an evocator, while the theatrical director is an interpreter.

SPEECH SCIENCE

ANONYMOUS, "The Mirrophone," *Bell Laboratories Record*, XX (September, 1941), 2-5.

This article describes the merits and mechanical principles of the mirrophone, and details the requisites for "magnetic tape" recording.

FABER, P. J., "How to Select a Sound System," *Radio News*, XXVI (August, 1941), 16-18, 42-44.

Practical suggestions are listed for the layman on methods of arranging a loud speaker effectively, and on points to be considered in selecting a sound system for any place from a church to a football field.

GLOVER, RALPH T., "Loud Speakers for Speech and Music Reproduction," *Radio News*, XXVI (August, 1941), 12-14.

Suppression of low frequencies aids intelligibility of speech over loud speakers, especially in gymnasiums with hard walls. The attenuation of low frequencies, the methods of which are described in the article, gives the voice a crisp, clear quality that compels the attention of the listener.

READ, OLIVER, "Portable Semi-Pro Recorder," *Radio News*, XXVI (November, 1941), 10-12, 61-62.

Steps in the building of recording machines are detailed, and cautions to aid in the selecting of machines are offered.

READ, OLIVER, "Theory and Practice of Disc Recording," *Radio News*, XXVI (September, 1941), 17, 43; (October, 1941), 31-32, 54; (November, 1941), 31, 64.

Three installments of a projected series on the subject outline the fundamentals of recording for the beginner, and include a description of the various feed mechanisms, the magnetic type of record cutter, and the structural and technical aspects of crystal units.

SINGEWALD, KARL, "More about Hearing Aids," *The Volta Review*, XLIII (October, 1941), 607-608.

Hearing aids, to reach their true effectiveness, must be made more easily obtainable than they are at present. There is also a great need for an unbiased appraisal of the instruments now on the market, and for the establishment of a standard for the measurement of their physical performance.

WATSON, NORMAN A., "Ideals and Standards for Audiometers and Hearing Aids," *The Volta Review*, XLIII (October, 1941), 609-610.

An appeal is made for increasingly rigid standards in the use of audiometers and hearing aids, both in the instruments and in their use, to offset a widespread and haphazard flooding of the market with these new gadgets. Suggested standards are listed.

PHONETICS AND SPEECH USAGE

ANONYMOUS, "Glossary of Army Slang," *American Speech*, XVI (October, 1941), 163-169.

A glossary drawn from a list prepared by the Public Relations Division of the United States Army contains some of the unusual lingo of army slang.

ERICSON, ESTON EVERETT, "The Kitchen and the Larder in Our Speech," *Words*, VII (September, 1941), 66-70.

Our vocabulary is muchly indebted to the kitchen and larder, containing as it does such purloined adaptations as "*pork*"-barrel legislation, "*meaty*" arguments, "*hard-boiled*" sergeants, and "*cauliflower*" ears.

IRWIN, ORVIS C., and THAYER CURRY, "Vowel Elements in the Crying Vocalization of Infants under Ten Days of Age," *Child Development*, XII (June, 1941), 99-109.

Front vowels, and especially the æ sound, composed the chief vowel sound equipment of the forty-one newborns studied by the authors of this article.

ROBERTS, MURAT H., "The Indo-European Accent in Swedish," *The Journal of English and Germanic Philology*, XL (April, 1941), 173-190.

In Swedish and Norwegian the Indo-European musical accent persists today in the form of a musical altissimus which strikes the sonorous end of the word in Swedish, and the absolute end in Norwegian.

ROTHENBERG, JULIUS G., "'Peanuts! The

Pickle Dealers,'" *American Speech,* XVI (October, 1941), 187-191.

The slang of New York adolescent boys is presented in a glossary that makes interesting reading.

WHITEHALL, HAROLD, "An Elusive Development of 'Short O' in Early American English," *American Speech,* XVI (October, 1941), 192-203.

The spelling and rhyme of the "Short O" during the period between 1450 and 1800 suggests a tendency to raise the vowel, and some sort of a connection with the complicated series of raisings and centralizations known as the "Great Vowel Shift."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BOWERS, WESLEY C., "Infections of the Middle Ear and Nasal Sinuses," *The Diplomate,* XIII (October, 1941), 266-268.

Every cold is a potential sinus involvement, and chronic sinusitis probably causes more ill health than any other disease. Chemotherapy is of decided advantage in the treatment of acute purulent otitis media provided it is started before the condition of the mastoid has progressed to softening of the bone.

COOK, THOMAS W., "Mirror Position and Negative Transfer," *Journal of Experimental Psychology,* XXIX (August, 1941), 155-160.

Negative transfer results from changing the position of the mirror from center to left to right, in the tracing of an irregular pattern seen indirectly in the mirror.

EQUEN, MURDOCK, "Laryngeal Tumors—Voice Recordings before and after Operation," *The Annals of Otology, Rhinology and Laryngology,* L (September, 1941), 776-782.

A physician finds the voice-recording machine to be a new ally of the X-Ray, still photography and motion picture in surgical expositions, and of inestimable value in case history making. After a brief citation of this fact, he goes on to describe symptoms and causes of laryngeal disturbances, and to emphasize the importance of proper voice training.

FITZ-HUGH, G. S., "Tracheotomy: A Study of 100 Consecutive Cases," *Southern Medical Journal,* XXXIV (November, 1941), 1116-1121.

In a study to determine the cause of high incidence of death after tracheotomy, the author found that the primary pathologic condition was the chief factor involved.

INGRAM, CHRISTINE P., RUDOLF PINTNER, and SARA STINCHFIELD-HAWK, "The Auditorily and the Speech Handicapped," *Review of Educational Research,* XI (June, 1941), 297-314.

The authors present a review of recent research concerning the deaf and hard of hearing, and in the fields of terminology and speech classification, normal speech and language development, speech disorders, surveys of speech defects, programs of speech hygiene and therapy, and trends in speech research and bibliography.

KORZYBSKI, ALFRED, "General Semantics, Psychiatry, Psychotherapy and Prevention," *The American Journal of Psychiatry,* XCVIII (September, 1941), 203-214.

The author discusses the scope, methods and implications of semantics in the present world, and makes an appeal to psychiatrists to look toward using semantics in post-war educational reconstruction.

MCCALL, J. W., and A. J. LAMB, "Laryngeal Carcinoma," *The Ohio State Medical Journal,* XXXVII (November, 1941), 1053-1055.

Hoarseness is the one unfailing symptom of early or intrinsic laryngeal carcinoma. If the medical profession and the laity can be educated to recognize cancer of the larynx early enough, treatment can be initiated that will help to preserve a normal air space and a good speaking voice. Ninety per cent of laryngeal carcinomas are of the squamos cell type and do not metastasize early. Eighty per cent of the patients with early vocal cord carcinoma can be cured.

MCENERNY, EUGENE T., and FRANCES PERLOWSKI GAINES, "Tongue Tie in Infants and Children," *The Journal of Pediatrics,* XVIII (February, 1941), 252-255.

Only four children out of one thousand speech defectives seen at Children's Memorial Hospital in Chicago have presented seriously shortened frenums. Surgery is contra-indi-

cated in the newborn infant because the tongue tip is as yet incompletely developed, and the frenum may normally be well forward. As the infant grows, the tongue becomes longer and thinner toward the tip. The dangers of cutting the frenum include hemorrhage, subsequent infection, and immobilization of the tongue caused by the forming of scar tissue.

McGILLICUDDY, OLIVER B., "Hearing Impairment from the Viewpoint of the Otologist," *Journal of Exceptional Children*, VIII (October, 1941), 9-15.

The anatomy of the ear, and the various types of deafness are discussed for the understanding of the laity. The otologist is anxious to be of service, but he must be consulted early, and especially must he see the patient with conductive deafness before irreparable damage has been done to the middle ear.

OWENS, NEAL, and RICHARD W. VINCENT, "The Management of Facial Injuries," *New Orleans Medical and Surgical Journal*, XCIV (November, 1941), 221-231.

The majority of facial injuries are caused by automobile accidents, falls, burns, explosions, gunshot wounds and injuries resulting from aircraft. Loss of any considerable portion of the mandible demands replacement by bone graft to avoid malocclusion of the teeth.

PERLMAN, H. B., and T. J. CASE, "Electrical Phenomena of the Cochlea in Man," *Archives of Otolaryngology*, XXXIV (October, 1941), 710-718.

The determination of cochlear potentials in man may be found to be useful in the diagnosis of functional or hysterical deafness.

QUINN, LESTER H., "Reading Problems, Their Causes and Effects," *Texas State Journal of Medicine*, XXXVII (October, 1941), 428-432.

A physician presents the various causes of reading disabilities, including physiological and emotional factors, and recognizes the relationship between reading and speech difficulties.

RITCHIE, HARRY P., "Congenital Clefts of the Face and Jaws," *Surgery, Gynecology and Obstetrics*, LXXIII (November, 1941), 655-670.

Future progress in the surgery of congenital clefts of the face and jaws depends upon a discussion and agreement of surgical principles. The old dual point of view of cleft palate and harelip must be changed over to the idea of a series of congenital clefts which involve the face and jaws. The alveolar process, as a definite entity, is as important as the lip or the palate. The problems of repairing the soft palate cleft and the lip cleft are almost identical. The author's greatest unsolved problem is to construct a deformed nostril to look and grow like the normal one.

TABER, FRANK A., "Have You a Lip Reader's Mind?" *The Volta Review*, XLIII (September, 1941), 543-545, 562.

Successful lip reading requires not only a knowledge of speech sounds and their formation, and a skill in eye comprehension, but a "mind that leaps ahead at the slightest suggestion, forms associations and deductions instantly and can fill out the thought on the slimmest of outlines." This should not discourage the poor lip reader from attending class, however, because he gains a psychological uplift from the social contact he finds there.

TIEGS, ERNEST W., WILLIS W. CLARKE and LOUIS P. THORPE, "The California Test of Personality," *Journal of Educational Research*, XXXV (October, 1941), 102-108.

This test of personality represents an attempt to provide a group test to aid the teacher in dealing with the universal problem of personality adjustment and social effectiveness as she now uses tests to deal with problems of ability and academic achievement. Teachers must develop the ability to identify incipient and actual maladjustment, and learn how to give assistance at points of need if the schools are to cease graduating warped personalities.

WALLNER, LINDEN, "Clinical Aspects of Vitamin Deficiency in the Ear, Nose and Throat," *Illinois Medical Journal*, LXXX (October, 1941), 304-307.

Diseases of the ear, nose and throat characteristic of avitaminosis are rare. However, the use of vitamin preparations is worth a trial clinically in a number of ear, nose and

throat conditions, although no definite lack of intake is shown.

WEVER, ERNEST GLEN, and MERLE LAWRENCE, "Tonal Interference in Relation to cochlear Injury," *Journal of Experimental Psychology*, XXIX (October, 1941), 283-295.

"After injury to the cochlea by overstimulation the interference produced by a given tone is less."

SPEECH PEDAGOGY

BABCOCK, MILDRED D., "Group Reading," *The Elementary English Review*, XVIII (October, 1941), 230-232.

Many elementary teachers in New York City are dividing their classes into groups of three to five for the purpose of reading orally. The groups select a chairman to direct the reading. Each member has an opportunity to read once or twice during the reading period. The teachers check for comprehension after the story has been finished.

BAKER, GERTRUDE E., "Revivals of Classic Films in Community Theatres," *The English Journal*, XXX (October, 1941), 623-628.

In connection with the teaching of motion-picture appreciation in English and Speech classes, an experiment with the revival of classic films in local theatres in New York City is showing that student taste and discrimination can be developed.

BEEMAN, MARJORIE L., "What Can I Do to Help My Deaf Child?" *The Volta Review*, XLIII (July, 1941), 423, 452-454.

Practical suggestions are offered to the parent of the hard-of-hearing child.

BRADFORD, LELAND P., "A Study of Certain Factors Affecting English Usage," *Journal of Educational Research*, XXXV (October, 1941), 109-118.

If the teaching of English is to be effective, a knowledge of the factors governing English usage must be gained, and the teaching of English changed in light of this information.

BROWN, RALPH A., "The Town Meeting Comes to the Classroom," *Social Education*, V (November, 1941), 516-519.

The Town Meeting program may be a valuable aid to teachers and students. Much material is available from the Town Hall Advisory Service, and units in discussion can be planned in conjunction with the program.

CARROLL, JOSEPH C., "The Lecture System as a History Teaching Device," *Education*, LXII (October, 1941), 96-102.

The author believes that history lectures can be given to advantage in the high school classroom. However, the teacher who attempts to lecture must have a large fund of information, a good voice and a knowledge of the art of attracting and holding an audience.

CONN, JACOB H., "The Treatment of Fearful Children," *The American Journal of Orthopsychiatry*, XI (October, 1941), 744-751.

The play-interview technique helps to build confidence in children, and enables the psychiatrist to obtain expressions of points of view, complaints, dissatisfactions and interests.

CROFTON, GRACE E., "Verse-Speaking and Poetry Appreciation," *The English Journal*, XXX (November, 1941), 729-734.

An experiment in teaching poetry appreciation utilized traditional classroom methods in one class and the verse-speaking technique in another. Objective data compiled from the study do not prove the value of the choral technique over any good progressive procedure. Subjective data substantiate the value of the verse speaking method in terms of personal enjoyment of the work accomplished.

DALTON, HENRY, "Let's Have a Play!" *The English Journal*, XXX (October, 1941), 644-648.

An actual experience in dramatics for each of his fifty-four students was this teacher's response to an interest in plays evinced by tenth grade students in the Corinth, Mississippi, High School.

GREEN, JULIAN, "An Experiment in English," *Harper's Magazine*, CLXXXIII (September, 1941), 397-405.

The learning of English by refugees involves not only time and hard work, but an emotional adjustment as well.

GREEN, WARD H., "The Place of Speech in the English Curriculum," *The English Journal*, XXX (November, 1941), 746-749.

Teachers of Speech may more successfully accomplish a higher attainment for a greater number if they will eliminate the competitive element in speech activities.

HARRIS, MILDRED VER SOY, "Friendly Living in the Auditorium," *Education*, LXII (October, 1941), 113-121.

As a place in which students may experience that "shared living" which leads to personal enrichment for social good, the Auditorium holds a unique place in the opportunity it affords for cooperative study and cooperative action. It may determine constructively many factors in the social behavior of the school, community and individual. The program at the Franklin School, Newark, New Jersey, is set up with this in mind.

HOUSE, RALPH W., "The Effect of a Program of Initial Instruction on the Pronunciation Skills at the Fourth Grade Level as Evidenced in Skills Growth," *The Journal of Experimental Education*, X (September, 1941), 54-56.

Word recognition and word analysis have a definite effect on pronunciation skill.

IRION, THEODORE W. H., "The Place of Language in Mental Development," *American Annals of the Deaf*, LXXXVI, (September, 1941), 364-373.

The deaf child is lacking not only in language, but in those experiences through which he develops a high degree of mentality. The teacher of the deaf must create experiences which utilize the hands and build language from these.

IRWIN, ORVIS C., "The Profile as a Visual Device for Indicating Central Tendencies in Speech Data," *Child Development*, XII, (June, 1941), 111-120.

A method is described that is especially useful for comparing individual and group differences in the production of the speech elements and for following trends of development.

KELLEY, NOBLE H., and MARY D. GUILMARTIN, "The Kelley-Guilmartin Speech Test for Deaf Children," *American Annals of the Deaf*, LXXXVI (May, 1941), 225-226.

This test is based upon a thorough study of current practices in teaching speech in schools for the deaf. Materials and information may be obtained by writing to Dr. Kelley, University of Louisville, Louisville, Kentucky.

KEMBLE, ROBERT P., "Constructive Use of the Ending of Treatment," *The American Journal of Orthopsychiatry*, XI (October, 1941), 684-690.

Clumsy termination of treatment often nullifies previous therapeutic gains, while anticipated and planned endings can be made advantageous to both patient and therapist. Ending signals must be watched for from the beginning, and work directed toward a satisfactory ending of treatment.

KING, ALLEN Y., "Adapting the Radio to the Classroom," *Social Education*, V (October, 1941), 412-418.

Radio stations are presenting many worthwhile programs, and radio lessons are very helpful to the student. However, radio deserves wider use and further experimentation by more people if we are to realize its greatest potentialities.

KISSICK, DOROTHY L., "Teaching English to Refugees," *The Volta Review*, XLIII (March, 1941), 172-174.

There are many similarities in the foreigner's and the deaf person's attempts to master English, and the teacher of the deaf may be of aid to the refugee.

LAMMERS, CLAUDE E., "A Social Studies Unit on Radio Broadcasting," *The Social Studies*, XXXII (November, 1941), 304-306.

A course of study of radio broadcasting is presented for the High School, to give students an appreciation of the importance of the radio, an ability to analyze programs and evaluate radio advertising, an understanding of the problem of radio control, and an insight into the problems of radio stations as business enterprises striving to please the public.

LAVOS, GEORGE, "Problems in Psychological Testing of the Handicapped," *Journal of*

Exceptional Children, VIII (October, 1941), 4-8.

Available tests should be used in evaluating the abilities of the handicapped because they are better than no tests at all. They do occupy a place as diagnostic tools for the solution of social, educational and vocational problems of the handicapped, but they should serve as an aid and not as an end in themselves.

LEE, IRVING J., "The Adult in Courses in Speech," *College English,* III (November, 1941), 170-179.

The author believes that equally important with the duty of giving adults training in speech composition, preparation and delivery at night school sessions is the responsibility of providing them with training in the techniques of "speaking significantly."

LUNDIN, ETHEL H., "Learning to Make Short Talks," *The Journal of the National Education Association,* XXX (October, 1941), 207-208.

An elementary grade teacher at the Thatcher school in Denver outlines the steps in preparing fifth and sixth grade children for making speeches in class. An ability to give short talks is an important objective in oral language instruction in the elementary school.

MULLANY, GEORGE G., "San Francisco Experiment in Radio Education," *California Journal of Secondary Education,* XVI (October, 1941), 336-340.

San Francisco public schools are in the midst of an experiment in radio education which will be viewed with interest by all. Their programs will be carried on through a new radio station, owned and operated by the local board of education. Portable recording equipment will eliminate the difficulty of allowing children to participate on programs. At Samuel Gompers Trade School three competent instructors are employed in the field of radio. At San Francisco Junior College a new science building is equipped with complete radio sending and receiving devices for instruction in short wave. A course in radio with college credit attached is also offered at the college.

PROBYN, JUNE Y., "The Training of Residual Hearing," *The Volta Review,* XLIII (January, 1941), 5-8, 74; (February, 1941), 90-92, 154.

Speech exercises aid in training residual hearing in deafened children; the training of residual hearing provides techniques in ear training for the speech teacher.

RICE, MABEL F., "Democracy, 1903 Model: Teaching English to Foreign Children," *The Elementary English Review,* XVIII (October, 1941), 225-227.

A teacher in the elementary grades utilizes her pupils in the teaching of English to a seven year old foreign child.

SHOHARA, HIDE HELEN, and CLARA HANSON, "Palatography as an Aid to the Improvement of Articulatory Movements," *The Journal of Speech Disorders,* VI (September, 1941), 115-124.

Palatography enables the speech therapist to observe the exact placement of the tongue in defective sound production, and "to build up more effective patterns of the tactual and kinaesthetic response thus establishing more firmly the habitual patterns of correct articulatory movements."

SYMONDS, PERCIVAL M., and DONALD H. DIETRICH, "The Effect of Variations in the Time Interval between an Interview and Its Recording," *The Journal of Abnormal and Social Psychology,* XXXVI (October, 1941), 593-598.

If the details of an interview or conference are to be remembered, they must be recorded immediately afterward. From the point of view of insight and interpretation, there may be an advantage in making the record after an interval, providing that the interval is not too long.

THOMAS, MAURICE J., "The Assembly as a Part of the Curriculum," *The American School Board Journal,* CIII (November, 1941), 28, 74-75.

The whole tone of a school is set by high assembly standards, and the high tone of a school is reflected by assembly content and pupil conduct. Preparation of the high school assembly should take cognizance of the educational values to be obtained, desirability, student participation, parent reaction and length of program.

NEWS AND NOTES

Kenyon College, at Gambier, Ohio, late in October dedicated a new Speech Building, an up-to-date stone building designed especially for speech and dramatics. It is a gift to the College by Mr. Charles B. Shaffer of the Class of 1883. During the dedicatory proceedings fifty college teachers of speech and thirty high school teachers of speech participated in the ceremonies which began activities in this new building.

The interior of the building is in tones of cream and turquoise. The 195 seats in the auditorium are upholstered so that the sound absorption value of each one equals that of a person. Thus, the acoustical conditions do not change from rehearsal to play, or from speeches to small or larger groups. The room has a sound absorption of 1.0 second, ideal for speech.

The stage is 28 feet deep, 26 feet in the clear to the grid, and 52 feet wide. It is rigged with hemp lines operated from a fly gallery. The switch board with autrastat dimmers and a cross-connecting panel is also located on a loft. Stage right opens into a small classroom which can serve as a class auditorium for speeches or plays given only on that part of the stage. Below stage is a large storage and shop room.

In working out a stone building which could be constructed and equipped for $50,000 every effort was made to keep the building completely functional for all phases of speech work and yet not indulge in specialized rooms which could not be used for several purposes.

John W. Black is chairman of the department of speech at Kenyon, and Eric Hawke is instructor. They presented the Dramatic Club of Kenyon in *Captain Brassbound's Conversion* by Bernard Shaw as part of the dedication of the new building, and Cleveland Play House presented a reading in costume of *Saint Joan*, a Chronicle Play by Bernard Shaw. This was staged by Frederic McConnell.

Throughout the life of Kenyon College, emphasis has been given to preparing men to speak in public. At present, in accordance with faculty regulation, students must pass an attainment examination in speech.

Extracurricular activities which find their original inspiration in the classroom are an important part of Kenyon community life. The Dramatic Club each year presents a program of plays, varied in type and period. The highest honor for students in dramatics is election to Hill Players, the honor roll in the Kenyon Theater.

Many students engage in the program of original speaking. They participate in the Oratorical Contest, competing for substantial prizes; or they represent the college in debates in competition with representatives from other colleges. These activities are directed and criticized by members of the teaching staff, but the speaker is at all times encouraged to use his originality and is not restricted by rigid coaching. Outstanding speakers are elected to Tau Kappa Alpha, the honorary forensic society.

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The Chicago-Kent Radio Debates heard over Prairie Farmer Radio Station WLS in 1941 have for the sixth consecutive year been printed in booklet form and the Chicago-Kent College of Law takes pleasure in presenting the booklet to those who are interested in intercollegiate debate.

Teams which participated in the series were from the University of Chicago, DePauw University, Marquette University, the University of Wisconsin, Northwestern University, and Beloit College.

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At the annual meeting of the American Educational Theatre Association last December in Washington, D.C., the Curriculum Committee presented a report in the form of a suggested curriculum in dramatics for secondary schools. This was approved by the Executive Committee. It is now ready for acceptance by state and city school authorities as the official curriculum for the secondary schools. Copies may be secured by writing to Professor John Hulburt, Allegheny College, Meadville, Pennsylvania.

Dina Rees Evans again directed the summer community theatre at Cleveland Heights through a successful season at the popular outdoor theatre there which has grown in a few short seasons into a major theatre venture. It grew out of a particularly successful production by high school students under the direction of Miss Evans.

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Edward C. Gullion, instructor of speech in Wabash College last year, is now instructor in Hamilton College.

W. Norwood Brigance, professor of speech in Wabash College, addressed the Kentucky Speech Association at its last meeting on "Speech in a Democracy." He also addressed Conference of the State University of Iowa on "Speech, General Education, and the National Outlook"; and the Speech Conference of the University of Michigan on "The Place of Public Address in American History." His address on "A Teacher's Heritage" was recently given before the students of both Northern and Eastern Illinois State Teachers Colleges.

Myron G. Phillips has returned to Wabash College after a year's leave of absence.

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Charlotte Wells who for the past few years has been doing speech correction work on the staff at the University of Wisconsin has taken a position at Mt. Holyoke.

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Andrew T. Weaver, chairman of the department of speech at the University of Wisconsin, delivered two lectures at the meetings of the National Council of Teachers of English at Atlanta, Georgia, on November 21. He spoke at the general session on "Speech in a Democracy," and at a sectional meeting on "Extracurricular Speech Activities."

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The Executive Committee of the Wisconsin Association of Teachers of Speech has presented for consideration of the Certification Committee of the State Department of Public Instruction a resolution requiring speech training for Wisconsin teachers beginning July 1, 1944.

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Hundreds of former students of Gertrude E. Johnson, professor of speech at the University of Wisconsin, are saddened by the news that she plans to retire from active teaching at the end of the present academic year.

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Ralph Dennis, Dean of the School of Speech at Northwestern University, has returned to his work on campus after a leave of absence last spring during which time Clarence Simon was Acting Dean.

Dean Dennis introduced Jan Valtin as speaker of the evening for the Evanston Town Hall Series on November 7. The audience which gathered to hear the author of *Out of the Night* filled the theatre in new Scott Hall.

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Although Al Crews, director of Radio at Northwestern School of Speech, and his wife, Lois Crews, former teacher of voice at the School, are as much interested in their work as ever, they have an even greater interest in a young son, a handsome young chap now several months of age.

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When the Wisconsin Education Association met in Milwaukee for its annual convention in November, William M. Lamers of Milwaukee, chairman of the Speech Training section, introduced Katherine Ommanney of Denver, Colorado. Miss Ommanney spoke at the luncheon and also addressed the Dramatics Section. At the luncheon she spoke on some of her experiences when she encircled the world two years ago; and at the Dramatics Section she spoke on current problems in teaching speech and drama in secondary schools.

The Forensics Section with Alice Flickinger of Shorewood as chairman had as its speaker Avis Zentner of Milwaukee.

The Debate Section with Hugo E. Hellman of Marquette University as chairman held a debate on the State High School Question presented by a team from Marquette and from the University of Wisconsin.

The Speech in Elementary Schools Section of which G. A. Watson of Wauwatosa was chairman held a panel discussion in which Marjorie Pratt of the Shorewood Public Schools, Dr. Rexford Mitchell, President of the La Crosse State Teachers College, H. H. Clemons, Superintendent of the Lake Geneva Schools, and Rae Edelstein of the Wisconsin Avenue School in Milwaukee participated.

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Visiting members of the Speech faculty at the University of Wisconsin this past sum-

mer included Mildred S. Berry from Rockford College, Mary Latimer from Mary Baldwin College, Virginia, and Jon Eisenson from Brooklyn College.

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Robert West journeyed to Hawaii where he was a member of the faculty at the University of Hawaii for the summer.

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Ronald Mitchell of the University of Wisconsin has a new play, *No Boots in Bed*, which has recently been published by Samuel French. Professor Mitchell directed the November production at the Wisconsin Union Theater, *John Gabriel Borkman*.

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Lena Foley heads one of the best developed departments of speech in any of our high schools. It is at Shorewood High School, a suburb just north of Milwaukee on Lake Michigan. There are eight instructors in drama, stage craft, costuming, radio, forensics and business and publicity. An unusual dramatic club of 220 members meets for times a week. During November it staged *Pride and Prejudice*.

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Sun-Up was staged at Central High School in Madison Wisconsin, in November under direction of Ruth Kentzler. In early December a scene from *Midsummer Night's Dream* was done at West High School of Madison under direction of Ruth Dieckhoff. She is using one-act plays this semester.

At East High School of Madison *Mice and Men* was produced as the fall play. It was directed by Roselia Marquardt.

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Katherine Ommanney visited Dina Rees Evans in Cleveland Heights, Ohio, toward the end of the summer theatre schedule there.

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Alfred Lunt and Lynn Fontanne were awarded honorary degrees last June by the University of Wisconsin.

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Zeta Phi Eta, professional speech fraternity for women, held its national convention at the Vista del Arroyo Hotel in Pasadena, California, from June 29 to July 3. It was the twenty-fourth biennial convention. Mildred Streeter of New York was re-elected president. Lucile Will was convention chairman.

Blanche Yurka, Fay Bainter, and Arlene Harris, known for her radio monologues, were among the many Zetas who gathered from all over the country for the conference. Others were Louise Dresser, Marian Brown Read, Maria Ouspenskaya, and Louise Starkey Meade, better known as Clara of the "Clara, Lou, and Em" radio team which long enjoyed national popularity.

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Elvena Miller of Seattle who was at the University of Denver during the summer attended Zeta Phi Eta convention in Pasadena. She left the last dinner program at ten o'clock, drove to Burbank, took a stratosphere plane for Denver, and was there the next morning in time to meet her eight o'clock class at the University.

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At the University of Washington's Showboat Theatre three plays were produced during the summer of 1941. *The Star Wagon*, June 20 to July 19. *The Barretts*, July 23 to August 23. *The Tavern*, August 27 to September 20.

At the Penthouse Theatre *Ladies of the Jury* was on from July 16 to August 2, and *Hay Fever* from August 6 to 23.

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One of the most delightfully distinctive spots in the Los Angeles area is the Padua Hills Playhouse located in the foothills near Claremont. The theatre is operated in conjunction with a dining room where delicious meals are served and with a series of fascinating craft shops.

To Bess Adams Garner of Claremont goes credit for developing this remarkably artistic contribution to lovers of the drama—and of fine foods, both native and Mexican. Meals are served by immaculately costumed young Mexicans who take turns in musical and dance numbers as part of the dinner entertainment program. Later these same young people are seen in the Mexican and Spanish plays which are staged in the theatre wing of the building.

After the play, guests linger under the olive trees to enjoy the Mexican wares, the food, and the entertainment which is again offered by this promising group of young Mexicans under the genial guidance of the Garners.

Burt Hanson of Montana State College at Bozeman again spent the summer in Los Angeles where he is studying the motion picture industry from inside the studios. His new book now in preparation deals with the appreciation of the motion picture. It is developed from the most careful and detailed first hand observation, and conferences with directors, technicians, and artists.

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Jeannette MacDonald is to spend the winter in a concert tour of South America.

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Although he was not actively directing the School of Speech at the University of Southern California during the summer of 1941, Dean Ray K. Immel was frequently in his office where he radiated a kindly friendliness to all visitors and students. William DeMille was a popular lecturer and teacher there at the School of Speech this past summer.

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A. B. Shore of Max Factor's conducted classes in theatrical make-up at the School of Speech of the University of Southern California during the summer. Many students availed themselves of the opportunity to visit Max Factor's and observe the manufacture of wigs and of cosmetics from laboratory tests to quantity production, and thence to packaging and shipping.

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Glenn Hughes, Director of the School of Drama at the University of Washington in Seattle, advertises a show at the Showboat and the Penthouse Theatres every week in the year. Both of these unique theatres are now on campus and were so popular this past summer that hopeful would-be patrons stood patiently in line before show time waiting for tickets which might be returned the last minute.

* * *

Mills College at Oakland, California, began its Radio Drama Workshop on July 21. Miss Alice Monahan, assistant Director of the Radio Department of the Darrach Public Relations Bureau, San Francisco, is the chairman of the Workshop. The National, the Columbia, and the Mutual Broadcasting Companies all cooperated in the Mills program.

* * *

The School of the Theatre at the Pasadena Playhouse on June 30 entertained delegates to the Zeta Phi Eta national convention at a performance of *Washington Slept Here*. During the party back stage which followed, neighboring Los Angeles staged an earthquake of sufficient strength to be announced in Eastern newspapers but not adequate to be felt by visitors in the Playhouse.

* * *

The Stanford University faculty for the Summer Quarter of 1941 in Speech and Drama included Hubert C. Heffner, chairman, Elisabeth Lee Buckingham, James G. Emerson, H. Donald Winbigler, F. Cowles Strickland, Waldemar Johnsen, Hazel Green, Donald P. McKelvey, Hazel G. Robertson, and Ralph E. Welles.

The 1941 summer drama program at Stanford University culminated in an Assembly Week of conferences for playwrights and directors of community and children's theatres, with presentation of original plays from 1941 competitions in drama conducted by the Dramatists' Alliance of Stanford University.

Between the end of June and the middle of August the performances included *Douglas* by the Reverend John Home, *Ghosts* by Henrik Ibsen, Perry Dilley's Puppets in a fairy tale of Old California, *The Bean Boy* from the story by Monica Shannon, *Where the Dear Antelope Play* by John Rogers, *Thank Your Stars* by Leola Buelow, *No Boots in Bed* by Ronald E. Mitchell, *Thunder Rock* by Robert Ardrey, an original comedy winning the Etherege Award of 1941, and an original Tragedy in Verse winning the Maxwell Anderson Award of 1941.

During the same period seven lectures on the spirit of tragedy and its manifestations in different nations and periods were given by resident professors of the Humanities at Stanford. These were open to the public without charge.

The Dramatists' Assembly offered a week of productions and conferences conducted by Mr. Ransom Rideout of Los Angeles City College, by Mrs. Hazel Robertson of the Palo Alto Children's Theatre, Mr. Perry Dilley, and others.

AMONG THE CONTRIBUTORS

S. Stephenson Smith (*Radio Vocabulary*) is educational counselor for the American Society of Composers, Authors, and Publishers. He took his B.A. in 1915 at Reed College, Portland, Oregon, and a B. Litt. at Oxford in 1923, when he was Rhodes Scholar from Oregon. For fifteen years he was professor of comparative literature at the University of Oregon. He has lectured for ASCAP in the last two years at more than two hundred colleges and universities, and has done a good deal of broadcasting. Among his publications are *The Craft of the Critic* (1931), and *The Command of Words* (1935), a book on vocabulary-building and diction. He now has in press a book on The Musical Play, treating script writing, scoring, and production, including also a short section on background music for radio drama. The book has been written in connection with the ASCAP Competition for Composers and Authors of College Musical Plays.

Zon Robinson (*Are Speeches in Congress Reported Accurately?*) is director of Speech and Debate at Wake Forest College, Wake Forest, N.C. He received his bachelor's degree from Wake Forest and his master's degree from Syracuse University. At present he is on leave from Wake Forest and is working toward his doctor's degree at Syracuse, where he is part-time instructor. He appeared on the programs of the last annual conventions of the National Association of Teachers of Speech, the Eastern Speech Conference, and the Southern Association of Teachers of Speech.

Hugo E. Hellman (*The Influence of the Literary Society in the Making of American Orators*) is the Director of the School of Speech at Marquette University where he received his doctor's degree. He taught four years in high school and is now rounding out his fifth year in the college classroom in addition to the teaching of numerous adult and business men's groups. His special research has been in American oratory, some results of which have been published from time to time in the QUARTERLY JOURNAL and in popular magazines.

Angelo M. Pellegrini (*Renaissance and Medieval Antecedents of Debate*) is an instructor in Speech at the University of Washington. He has a Ph.D. in English and Philosophy from the University of Washington. He is co-author with Professor Brents Stirling of *Argumentation and Public Discussion*. He has contributed to the QUARTERLY JOURNAL material on public speaking and interpretation.

Lionel R. Scott (*When Luther Argued*) is now attending a radio writing school and hopes to teach college English and speech. He holds the degree of Bachelor of Arts from the University of Nevada and the Master's degree from the University of Southern California. He started teaching a rural school of six youngsters in 1928 and has had elementary and high school work ever since, with the exception of two years as educational adviser in the CCC.

Hargis Westerfield (*The Philosophy of Division Debating*) is a tutor and graduate student in the English Department at Indiana University. He holds the A.B. and M.A. degrees from the University of Cincinnati. He initiated the Georgetown (Kentucky) Debate Squad, and built it up to twenty-five members carrying on two hundred intercollegiate contests a year. His article, *Mass Debating: Incentives and Techniques*, appeared in the QUARTERLY JOURNAL OF SPEECH for October 1940 and was abstracted for January 1941, *Education Digest*.

Leroy Lewis (*The Effect of High School Debating on College Speech Training*) has been an instructor of speech at Duke University since 1935. He holds the A.B. degree from Oklahoma City University and the M.A. degree from the University of Michigan, and has studied two summers at Northwestern University. He is Business Manager

and Book Review Editor of the *Southern Speech Bulletin*. He has served as president of the Missouri Valley Debate Coaches Association and Speech Adviser to the North Carolina Bankers' Association. He is director of "Better Speech" and "Headline Quiz" programs over radio station WDNC.

John Tryon Marshman (*The Paradox of Oral Interpretation*) is part time lecturer in speech at the Y.M.C.A. Central College, 19 LaSalle Street, Chicago, Illinois. He has taught speech in Heidelberg College, Tiffin, Ohio; Pennsylvania State College, and Ohio Wesleyan University. He was president of the N.A.T.S. in 1938. He is co-author of *Modern Short Stories for Oral Interpretation;* a member of Phi Beta Kappa; Delta Sigma Rho; Theta Alpha Phi; Pi Gamma Mu honorary societies.

Cornelius Carman Cunningham (*The Sepia School of Interpretative Reading*) is Professor of Public Speaking in the Northwestern University School of Speech. He holds the degree of bachelor of arts from Beloit College, the master's degree from Northwestern University, and the doctor's degree, attained in English literature, from the State University of Iowa. He has been a vice-president of the N.A.T.S., and is a member of the committee on research in American public address. He is the author of *Literature as a Fine Art*, a book dealing with the analysis and interpretation of literature.

Helen D. Williams (*You Might Like the Verse Speaking Choir*) is vice-principal and teacher of speech in the David Hickman High School at Columbia, Missouri. She holds the degree of bachelor of arts from the University of Missouri and the master's degree from Washington University. She has also had speech courses at Northwestern University and Columbia University. She has directed a large choir for several years and has given demonstrations in choral reading before the Missouri State Teachers' Association and the Central State Teachers of Speech.

Joseph Jay Rubin (*Whitman as a Drama Critic*) is an Assistant Professor of English Composition and Rhetoric at the Pennsylvania State College. He received both the bachelor's and master's degrees from the Pennsylvania State College in 1933. In 1940 he received his doctorate from Yale University. His doctoral dissertation was on Whitman. He has had articles published in *American Literature, Sewanee Review, Modern Language Notes, New England Quarterly, American Notes and Queries, College English,* and the *London Notes and Queries.*

Grant Fairbanks (*Toward an Experimental Aesthetics of the Theatre*) is an Assistant Professor of Speech and Dramatic Art at the State University of Iowa. He took the B.A. degree at Redlands, the M.A. and Ph.D. degrees at Iowa. His teaching and research are in experimental phonetics, speech correction and improvement, voice and articulation. He is the author of *Voice and Articulation Drillbook* (Harper and Brothers, 1940) and of a number of research reports. His book on the examination and diagnosis of voice and articulation disorders is shortly to be published.

John E. Dietrich (*What is the Effect of Extra-curricular Dramatics on Scholastic Achievement?*) is an Instructor of Speech at Purdue University. He holds the bachelor of arts and master of arts degrees from the University of Wisconsin. He has had experience as a professional radio and stage actor, and has directed for the Lafayette Little Theatre Association. As Associate Director of Dramatics at Purdue University he has made a special study of the effect of dramatics on the student.

Robert Gates Dawes (*What Happens to College Dramatics Students?*) has been Director of the School of Drmatic Art at Ohio University, Athens, Ohio, for the past five years, or since the inception of the school. A graduate of Swarthmore College, he received his master's degree from Columbia University and his doctor's degree from Temple University. He has done graduate work at the University of North Carolina and the University of Pennsylvania. At Ohio University, all courses in dramatic art and speech are offered by the School of Dramatic Art, which is one of the three divisions of the College of Fine Arts.

Dina Rees Evans (*A Municipal Theatre*) is the director of Cain Park Theatre during the summer and chairman of the Department of Speech and Dramatics at Heights High School, Cleveland Heights, Ohio. She holds the degree of bachelor of arts from the University of South Dakota (contemporary there with Norwood Brigance) and her master's

and doctor's from the University of Iowa. She was the 1940 president of the American Educational Theatre Association. Her particular field is high school dramatics and she makes a vacation out of running a municipal theatre in Cleveland Heights.

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